

RICE, KAREN M., D.M.A. *Beyond Third Stream: Henry Martin's Preludes and Fugues for Solo Piano*. (2009)

Directed by Dr. John Salmon. 170 pp.

Composed over a ten-year period from 1990 to 2000 and lasting just over two hours, the jazz-tinged *Preludes and Fugues* of Henry Martin (b. 1950) constitute a significant contribution to the contemporary piano repertoire. Composer, theorist, and pianist Martin, currently on the faculty of Rutgers University, is beginning to attain recognition for his compositions, especially the piano works, through prestigious awards from the National Composers Competition sponsored by the League of Composers—International Society for Contemporary Music competition and the Barlow International Composition Competition, as well as from a growing number of performances of his works by leading pianists. His lifelong history of straddling the worlds of both classical music and jazz has contributed to his creation of twenty-four preludes and fugues—unique types of Third Stream compositions whose structure is indebted to both historical influences and Martin's remarkable innovations.

After the status of related research is presented in Chapter I, Chapter II summarizes Martin's education and career, especially relevant to his *Preludes and Fugues*, which seem to be a capstone of both. Chapter III examines the tradition of the prelude and fugue from Bach and his contemporaries to present-day composers, considering examples of others who have followed in Bach's footsteps by writing complete sets of preludes and fugues in all diatonic keys and thus creating a setting against which to showcase Martin's approach to the genre. Chapter IV covers the compositional context of Martin's *Preludes and Fugues*, with discussions of Third

Stream music, the Lydian mode, the American idiom, and nineteenth- and twentieth-century composers who have been sources for Martin's musical language. These influences and others are demonstrated with examples in Chapter V.

In Chapter VI, Martin's twenty-four *Preludes and Fugues* are described individually, with note of special contrapuntal, harmonic, or stylistic features. Chapter VII includes critical assessments in reviews and articles. The four Appendices are a summary of the *Preludes and Fugues* in table format, a list of Martin's compositions, a list of his books and articles, and a list of other composers who have written complete sets of at least twelve preludes and fugues.

BEYOND THIRD STREAM: HENRY MARTIN'S
PRELUDES AND FUGUES
FOR SOLO PIANO

by

Karen M. Rice

A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2009

Approved by

John Salmon
Committee Chair

© 2009 by Karen M. Rice

To Daniel, for your unfailing support, patience, encouragement, and love.

Your accomplishments have inspired me to persevere,
and I am truly grateful for your steadfast presence at my side.

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of
The Graduate School at The University of North Carolina at Greensboro.

Committee Chair John Salmon

Committee Members Joseph DiPiazza

Eleanor McCrickard

Andrew Willis

24 March 2009
Date of Acceptance by Committee

24 March 2009
Date of Final Oral Examination

ACKNOWLEDGEMENTS

The author wishes to acknowledge the vital assistance of dissertation advisor and committee chairperson, Dr. John Salmon, for giving countless hours and sharing essential resources. The author also greatly appreciates the assistance of committee member Dr. Eleanor McCrickard, especially in the areas of musicology and formatting, and thanks committee members Dr. Andrew Willis and Dr. Joseph DiPiazza for their valuable advice and grammar-related suggestions. A special thank you is extended to Henry Martin for his inspirational tour de force. His artistry is to be treasured.

TABLE OF CONTENTS

CHAPTER	Page
I. INTRODUCTION.....	1
Status of Related Scholarship	3
Document Outline	4
II. HENRY MARTIN.....	7
Martin's Scholarship in Jazz.....	11
Martin's Scholarship in Music Theory.....	12
Martin's Compositional Style.....	13
Martin's Recent Compositions	15
III. PRELUDE AND FUGUE TRADITION.....	17
The Prelude Tradition.....	18
The Fugue Tradition.....	19
Paired Preludes and Fugues	22
Eighteenth-Century Preludes and Fugues.....	24
Nineteenth-Century Preludes and Fugues	25
Preludes and Fugues in the Twentieth Century to the 1990s.....	27
Preludes and Fugues in the 1990s to the Present.....	32
Jazz-Influenced Preludes and Fugues.....	34
IV. COMPOSITIONAL CONTEXT.....	37
Third Stream	38
Lydian Mode.....	44
American Music Idiom.....	47
Nineteenth- and Twentieth-Century Europeans.....	52
V. EXAMPLES OF INFLUENCE.....	54
Evans and Hancock	54
Debussy and Ravel.....	66
Copland and Bernstein	80
Chopin, Busoni, Bartók, and Stravinsky	83

VI. MARTIN’S PRELUDES AND FUGUES IN DETAIL.....	94
Prelude and Fugue I (C major).....	96
Prelude and Fugue II (C minor).....	98
Prelude and Fugue III (D-flat major)	99
Prelude and Fugue IV (C-sharp minor).....	100
Prelude and Fugue V (D major).....	102
Prelude and Fugue VI (D minor)	104
Prelude and Fugue VII (E-flat major)	106
Prelude and Fugue VIII (E-flat minor).....	108
Prelude and Fugue IX (E major).....	110
Prelude and Fugue X (E minor).....	111
Prelude and Fugue XI (F major)	113
Prelude and Fugue XII (F minor).....	115
Prelude and Fugue XIII (G-flat major).....	117
Prelude and Fugue XIV (F-sharp minor).....	119
Prelude and Fugue XV (G major).....	120
Prelude and Fugue XVI (G minor).....	122
Prelude and Fugue XVII (A-flat major)	124
Prelude and Fugue XVIII (A-flat minor).....	126
Prelude and Fugue XIX (A major).....	127
Prelude and Fugue XX (A minor).....	129
Prelude and Fugue XXI (B-flat major).....	130
Prelude and Fugue XXII (B-flat minor)	131
Prelude and Fugue XXIII (B major)	133
Prelude and Fugue XXIV (B minor).....	134
VII. CRITIQUES AND ASSESSMENT.....	138
Performance Critiques.....	138
Recording Critiques.....	140
Assessment and Conclusion.....	142
BIBLIOGRAPHY	150
APPENDIX A. MARTIN’S PRELUDES AND FUGUES.....	160
APPENDIX B. MARTIN’S COMPOSITIONS	164
APPENDIX C. MARTIN’S BOOKS AND ARTICLES	167
APPENDIX D. PRELUDES AND FUGUES BY OTHER COMPOSERS.....	170

CHAPTER I

INTRODUCTION

Considering the panoply of new compositions an open-minded auditor could hear at the dawn of the twenty-first century, many with no specific pitches let alone traditional genres, Henry Martin's twenty-four *Preludes and Fugues*¹ may seem quaint. Obviously inspired by J. S. Bach's two sets of the *Well-Tempered Clavier* (1722, 1742),² Martin's compositional gaze backward could be viewed as a potential aesthetic weakness and aperture for criticism in an age that values innovation. At the very least, given the status of Shostakovich's *Twenty-Four Preludes and Fugues* (1950-51) and perhaps to a somewhat lesser extent Hindemith's *Ludus Tonalis* (1942), Martin inserts himself into austere company and invites comparison to the great composers before him. What distinguishes Henry Martin's *Preludes and Fugues* from its august precedents? What rewards will modern-day pianists reap from tackling Martin's thorny score? Does systematized counterpoint, derived from procedures J. S. Bach perfected almost three hundred years ago, have any relevance to a twenty-first century audience? These questions will be addressed in the present document, with the underlying assumption that

¹ Groups I, II, III, IV, Newton Centre, MA: Margun Music; distributed by Delaware Water Gap, PA: Shawnee Press, 1991, 1992, 1997, 2001.

² Bach's two volumes of *The Well-Tempered Clavier* will hereafter be referred to collectively as *WTC* or individually as *WTC1* and *WTC2*.

Martin's set constitutes an important contribution to piano literature and proves his significance among contemporary composers.

The 2000 Focus on Piano Literature symposium at the University of North Carolina at Greensboro School of Music afforded the author's introduction to Henry Martin's music. As one of seven composers commissioned to write a new piece for the event, Martin offered *Pippa's Song* (1999), which was premiered at the festival by George Kiorpes, professor of piano at UNCG. Martin's *Preludes and Fugues* were presented in a lecture-recital at the symposium, and thus began a lasting fascination with the work. The author included the Prelude and Fugue in C major on a doctoral recital in 2003 and has since become increasingly intrigued by the intricacy and sophistication of the entire cycle. Martin's fusion of jazz and traditional³ elements achieves a decidedly synthesized result that is both compelling and accessible.

Martin himself feels that his compositional voice was finally realized with the inception of these works. They are his best-known pieces, first recorded by David Buechner.⁴ The score is available in four volumes, the first group of six published in 1990 and the last group published in 2001, all four by Margun Music. In the years since their completion, the *Preludes and Fugues* have been performed in whole or in part by scores of pianists—including Teresa McCollough, David Andruss, Christopher Oldfather, Robert Weirich, and Frank Weinstock—in venues as widespread as New York, Boston,

³ The use of "traditional" refers here to the custom of Western European art music and its descendants, also synonymous in this document with "art music" and the broader sense of the term "classical."

⁴Known after 1998 as Sara Davis Buechner. Buechner recorded the first two books of Martin's *Preludes and Fugues* on GM 2049, 1994, compact disc.

San Antonio, Japan, and Germany.⁵ The work has also received official recognition, winning the League of Composers-ISCAM National Composers Competition in 1991 and the Barlow International Composition Competition in 1998.

Status of Related Scholarship

The topic of Henry Martin's music remains relatively unexplored in academe. There is a biographical interview from 2000 printed in a Rutgers University newsletter⁶ and an article by Buechner describing Martin's Preludes and Fugues.⁷ The other publications are in the form of reviews of performances and recordings of Martin's music. Some reviews praise early performances, such as Daniel Warner's acclaim of Martin's *Four Jazz Scenes*, performed by Frank Weinstock at the 1981 A.S.U.C. (American Society of University Composers) Festival/Conference.⁸ Other reviews describe more recent performances, such as the article in The Living Arts section of the New York Times of one of Martin's own performances in 1997 at Mannes College⁹ and a review in the online *Splendid Magazine* of Martin's recording of books three and four of his *Preludes and Fugues*.¹⁰

⁵ Henry Martin, "Henry Martin: Performances," <http://henrymartin.org> (accessed 10 January 2009).

⁶ Douglas Frank, "Henry Martin as Late Bloomer: The Evolution of a Composer," 21 April, *Rutgers Focus: A Publication for University Faculty and Staff*, <http://urwebsrv.rutgers.edu/focus/article/link/53/> (accessed 20 June 2008).

⁷ "Bearding Bach," *Piano & Keyboard* 197 (March/April 1999): 28-33.

⁸ "1981 A.S.U.C. Festival/Conference," *Perspectives of New Music* 14, no. 1/2 (autumn 1980-summer 1981): 479-482.

⁹ Paul Griffiths, "Crossing Over: From Ragtime to Ragas," *New York Times*, 29 April 1997.

The most comprehensive document available regarding Henry Martin and his music is a doctoral dissertation completed in 2007 by Geoffrey Kiorpes, son of the aforementioned George Kiorpes.¹¹ It consists of a biographical sketch and discussion of Martin's stylistic evolution as traced through his *Sonata No. 2* (1978), the first of *Four Jazz Scenes* (1984), and the first Prelude and Fugue in C Major (1990) as well as a transcription of an interview conducted by Kiorpes. Since Martin feels his *Preludes and Fugues* are the pinnacle of his personal compositional voice,¹² the choice to focus on Martin's *Preludes and Fugues* seems highly appropriate for a document about this accomplished composer.

Document Outline

As Henry Martin is a relatively new name to the canon of known composers, Chapter II is a summary of his education and career—information relevant to his compositional process.¹³ Chapter III examines the tradition of the prelude and fugue from Bach and his contemporaries to present-day composers, considering examples of others who have followed in Bach's footsteps by writing complete sets of preludes and fugues in all diatonic keys and thus creating a setting against which to showcase Martin's approach

¹⁰ Christian Carey, review of *Preludes and Fugues, Part 2*, by Henry Martin, <http://www.splendidezine.com/review.html?reviewid=1082159438319548> (accessed 8 August 2008).

¹¹ "Henry Martin: The Composer, His Music and *In His Own Words* . . ." (D.M.A. diss., Manhattan School of Music).

¹² Kiorpes, 124.

¹³ Additional details about Martin's life and opinions can be found in Kiorpes's dissertation.

to the genre. Chapter IV presents discussions comprising Third Stream music, the Lydian mode, the American idiom, and nineteenth- and twentieth-century composers who have been sources for Martin's musical language. These influences and others are demonstrated with examples in Chapter V, affording an overview of the Preludes and Fugues in terms of the milieu in which Martin operates.

In Chapter VI, Martin's twenty-four *Preludes and Fugues* are described individually, with note of special contrapuntal, harmonic, or stylistic features. Chapter VII includes assessments in reviews and articles, as well as the author's critique. The four Appendices are a summary of the *Preludes and Fugues* in table format, a list of Martin's compositions, a list of his books and articles, and a list of other composers who have written complete sets of at least twelve preludes and fugues.

The ultimate goal of this treatise is unabashedly apologetic—to argue the work's value and publicize it among pianists. Additions to the canon generally come slowly, after a work is recognized among cognoscenti such as professors who assign the piece to their students, performed in concert halls, recorded, broadcast on radio, and, finally, written about in scholarly articles and press reviews. Very few compositions make it past their premiere performances, perhaps a kind of Darwinian aesthetic necessity to keep our attention focused only on those works most deserving of our limited time and energy. Having been recorded, reviewed favorably by the critics, and honored by awards, Henry Martin's *Preludes and Fugues* are perhaps on their way to entering the canon, and deserve a permanent place on our pianos and our MP3 players. They not only provide a remarkable reminder of J. S. Bach's seemingly endless and enormous value through the

ages, but also introduce the world to a worthwhile successor whose compositional craft and imagination will entertain, stimulate, and fulfill pianophiles for many years to come.

CHAPTER II

HENRY MARTIN

Like many musicians, Martin wears several hats, namely those of a professor, writer, composer, and pianist. As a professor, he teaches music theory, composition, and music history at Rutgers University in Newark, where he has been a faculty member since 1998. As a writer, he is particularly interested in the relationship between jazz harmony and western classical music theory, music theory in the popular song tradition, and species counterpoint.¹⁴ His numerous articles have appeared in such journals as *Musica Oggi*, *Annual Review of Jazz Studies*, *Jazz Research*, and *Music and Letters*. Martin's enterprises as a composer have been supported by grants from The New School for Social Research, The Aaron Copland Foundation, and the Ditson Fund of Columbia University.¹⁵ He has also achieved pianistic success as a finalist in the first Rockefeller Foundation Competition for American Music, and more recently as a member of the Jazz Piano Collective.¹⁶

Martin's journey from a young prodigy to a successful professor, writer, composer, and pianist was greatly affected by two distinct struggles. The first was a series of roadblocks impeding his desire to become a composer, as when an early piano

¹⁴ Henry Martin, "Henry Martin: Biography," <http://henrymartin.org> (accessed 20 June 2008).

¹⁵ Buechner, 29.

¹⁶ This is a group of four jazz pianists. "The Jazz Piano Collective," <http://www.skymind.org/jpc/jpcindex.html> (accessed 12 June 2008).

teacher portrayed a career in composition as impractical, or when his first composition teacher criticized his style for being outdated.¹⁷ Martin encountered those obstacles throughout all three of his degree programs and in the counsel of some of his mentors. His second struggle involved the tug-of-war he experienced between the spheres of jazz and classical music. A sincere appreciation for both popular and classical music has affected Martin's ambitions; his education, free time, publications, performances, and teaching all demonstrate this pull in two different directions. Much of his ultimate success as a composer was aided by his ability to combine these two worlds.

Martin is a New England native, born in New Haven, Connecticut in 1950. He was interested in piano from an early age and started taking lessons around the age of six or seven with a community piano teacher, Elizabeth Findlay. Martin credits Findlay for exposing him early to theory fundamentals, her emphasis and expertise in the subject enhanced by her master's degree in music theory from Yale.¹⁸ He also appreciates her acceptance of a variety of repertoire types, like the late-fifties popular songs, jazz standards, and big band numbers that filled Martin's house throughout his youth.¹⁹ In addition to piano studies, Martin participated in his school band, exhibiting remarkable self-discipline by teaching himself a new instrument each year.²⁰

When Martin became bored with piano lessons at age twelve, his parents procured Leo Rewinski, a teacher at the Choate School in Wallingford, CT and an adjunct faculty

¹⁷ Frank (accessed 20 June 2008).

¹⁸ Kiorpes, 83.

¹⁹ Kiorpes, 84.

²⁰ Kiorpes, 85-86.

member at Wesleyan University in Middletown, CT.²¹ Although he permitted Martin's interest in popular music as a recreational diversion, Rewinski insisted that lessons be restricted to classical music. Martin recounts in his interview with Geoffrey Kiorpes a defining moment in his piano studies—when Rewinski heard him play the exposition of Beethoven's Sonata in C Major, Op. 2, No. 3 (1794-1795) after having assigned it the previous week, thereafter considering Martin to be a serious student.²²

Martin's high school years consisted of piano lessons with Rewinski and participation in choir, jazz band, concert band, and orchestra within the strong music program at North Haven High School. He also became the pianist and arranger for a jazz quintet with some high school friends, these activities eventually leading to a more general interest in composition and a desire for composition lessons.²³ The Yale graduate student who served as his composition teacher strongly encouraged Martin to imitate Webern, scorning Martin's emulation of Bartók and Stravinsky, and even rewriting his projects.²⁴

Unable to reconcile himself to a serialist approach to composition, Martin temporarily renounced composing and focused on piano and music theory for his years at Oberlin, receiving a B.M. in Piano Performance with a specialization in Music Theory as well as a B.A. in Mathematics. Since Martin did not feel that a career exclusively as a concert pianist was realistic, he viewed music theory as a sensible route. He concluded:

²¹ Kiorpes, 86.

²² Kiorpes, 89-90.

²³ Kiorpes, 90-91.

²⁴ Kiorpes, 92-93.

The answer, which has been my bread and butter, was music theory. With music theory, I could satisfy my love of looking at musical structure, how music works, and understand why the works of great composers or jazz musicians touch us the way they do.²⁵

The jazz piano endeavors Martin relished so much in high school were also relinquished during his time at Oberlin, but his recreational piano activities were not entirely classical. He performed with popular music bands in the early and mid-1970s, during his undergraduate years, and also while pursuing his master's degree in music theory from the University of Michigan.²⁶ After his time at Michigan, Martin finally concluded that he aspired to be a composer more than a pianist, yet his distaste for the twelve-tone approach revered in many academic settings convinced him to continue focusing on theory. Martin began a doctoral degree in music theory at Princeton in 1976, still ardently interested in composition and forming acquaintances with many composer friends. Eventually Martin became less intimidated by Modernism²⁷ and began writing again. The result was his *Second Piano Sonata*,²⁸ which he describes as being in the style of Elliott Carter. The talent thus demonstrated by Martin convinced the department to allow him to change his major to composition. Although Martin earned a Ph.D. in

²⁵ Frank (accessed 20 June 2008).

²⁶ Kiorpes, 101.

²⁷ Martin uses this term frequently in his interviews with both Frank and Kiorpes. The context implies the post-1945 understanding of the term as defined by the Schoenberg school, Webern's music, and serial and aleatory techniques. Leon Botstein, "Modernism," *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 10 January 2009).

²⁸ Martin's *First Piano Sonata*, unpublished, was performed on his senior recital at Oberlin, as told to Kiorpes, 101.

composition from Princeton, by graduation he still grappled with the feeling that he did not yet possess a distinctive compositional voice.²⁹

Martin's Scholarship in Jazz

Analytical jazz theory is a relatively recent trend. Martin defines it in his article, "Jazz Theory: An Overview," explaining that an analytical theorist approaches jazz from the point of view of the listener and examines elements of structure and characteristics of style and adding that some jazz theorists may also raise philosophical or aesthetic issues related to the music being analyzed.³⁰ Martin's writings fall into this category, modeled after some of the earliest landmark writings on jazz theory, like "Sonny Rollins and the Challenge of Thematic Improvisation" (1958) by Gunther Schuller (b. 1925)³¹ and later Schuller's *Early Jazz, Its Roots and Development* (1968).³²

The jazz aspect of Martin's academic career began when Milton Babbitt (b. 1916), who happened to be one of Martin's teachers at Princeton, was so impressed with Martin's knowledge of jazz in his class that he aided in Martin's eventual hire to teach jazz history and theory at Princeton (1979-1981, 1987).³³ Martin then moved on to coordinate music theory, composition, and music history for the Mannes College of Music Jazz Program (1986-1998) before obtaining his current position at Rutgers

²⁹ Kiorpes, 103.

³⁰ *Annual Review of Jazz Studies* 8 (1997): 2.

³¹ Reprinted in *Musings: The Musical Worlds of Gunther Schuller* (New York: Oxford University Press, 1986).

³² New York: Oxford University Press.

³³ Frank (accessed 20 June 2008).

University-Newark in 1998. His positions in jazz and lifelong interest in the style set the foundation for a substantial amount of jazz scholarship. Martin is the principal author of *Jazz: The First 100 Years* (2006),³⁴ a textbook designed for courses in jazz history, author of the book *Charlie Parker and Thematic Improvisation* (1996),³⁵ and editor of the *Annual Review of Jazz Studies* (Volume 8)—*Special Issue on Jazz Theory* (1997).³⁶ Of his numerous articles, many are jazz-related, the most recent ones being “Charlie Parker as Composer” (2006),³⁷ “Jazz Theory and Analysis: An Introduction and Brief Bibliography” (2005),³⁸ and “From Fountain to Furious: Ellington’s Development as Stride Pianist” (2004).³⁹ A complete list of Martin’s published books and articles can be found in Appendix C.

Martin’s Scholarship in Music Theory

The topics most commonly explored in Martin’s books and articles relate to either jazz, as just illustrated, or music theory. After receiving his master’s in theory, Martin applied and honed his theory skills through his position as Coordinator of the Music Theory, Composition, and Music History program at Mannes (1986-1998) and his present position teaching all three subjects at Rutgers. Martin’s theory skills take center

³⁴ Henry Martin and Keith Waters, 2nd ed. (Belmont, CA: Wadsworth-Schirmer).

³⁵ (Lanham, MD: Scarecrow Press).

³⁶ (Lanham, MD: Scarecrow Press).

³⁷ *Musica Oggi* 24:28-43.

³⁸ *Zeitschrift der Gesellschaft für Musiktheorie* 2. Jahrgang, Ausgabe 2, available online at <http://www.gmth.de/www/zeitschrift.php?option=show&ausgabe=7&archiv=1> (accessed 6 September 2008).

³⁹ *Musica Oggi* 23:55-68.

stage in his book *Counterpoint: A Species Approach Based on Schenker's Counterpoint* (2005)⁴⁰ and in a number of theory articles, many pertaining to analysis, Schenkerian or otherwise. Some examples are “Seven Steps to Heaven: A Species Approach to Twentieth-Century Analysis and Composition” (2000),⁴¹ “Syntax in Music and Drama” (1987),⁴² a review of Eugene Narmour’s *Beyond Schenkerism* (1978),⁴³ “A Structural Model for Schoenberg’s *Der Verlorene Haufe*” (1977),⁴⁴ and “The Linear Analysis of Chromaticism” (1976).⁴⁵

Martin’s Compositional Style

Martin recognizes the beginnings of a valid personal style in *Four Jazz Scenes* (1980),⁴⁶ his first published work. This and several of Martin’s subsequent compositions were published by Margun Music, which was founded by composer Gunther Schuller. Schuller has spearheaded the Third Stream music movement, first coining the term in a lecture at Brandeis University in 1957 to describe the merger of contemporary art music and ethnic or less formal music traditions.⁴⁷ Third Stream is an apt label for the *Four Jazz Scenes*, described by one reviewer as portraying “the jazz world filtered . . . through the

⁴⁰ (Lanham, MD: Scarecrow Press).

⁴¹ *Perspectives of New Music* 38:1 (Winter): 129-168.

⁴² *In Theory Only* 10/1-2 (August): 65-78.

⁴³ *Perspectives of New Music* 17/1 (Fall-Winter): 196-210.

⁴⁴ *In Theory Only* 3/3 (June): 4-22.

⁴⁵ *In Theory Only* 2/1-2 (April-May): 47-50.

⁴⁶ Newton Centre, MA: Margun Music, 1980; distributed by Delaware Water Gap, PA: Shawnee Press, out of print.

⁴⁷ Gunther Schuller, “Third Stream,” *Grove Music Online* (Jazz), ed. Laura Macy, <http://www.grovemusic.com> (accessed 2 July 2008).

non-tonal.”⁴⁸ Schuller’s support and Martin’s own satisfaction with the composition spurred him to continue mixing jazz and popular styles with what Martin refers to as “selected aspects of Modernism.”⁴⁹

In the late 1980s Martin tackled the challenge of writing his own preludes and fugues, modeled on *WTC*, the piano music that Martin most enjoyed playing. When he began the project, one of the first conspicuous parameters was a requisite key (C major for the first one), a constraint that was more comfortable to him than an atonal approach. Martin had long been averse to a freer style, but he was enlightened by the realization that he is a structured person who needs to compose within some boundaries. Martin now feels that the Modernist style he was pressured to assume was replaced by his own guidelines, which finally allowed the formation of his own sense of style.⁵⁰ Robert Wason, in his notes for Martin’s recording of books III and IV of his *Preludes and Fugues*, asserts that the genre of prelude and fugue is quite suitable for a variety of treatments in different time periods because of its flexibility in terms of character, tempo, affect, style, and tonal system.⁵¹ With the framework provided by the genre of prelude and fugue, Martin followed through with his project, composing a complete set of twenty-four preludes and fugues in all major and minor keys. His injection of jazz elements resulted in a kind of apotheosis of his classical training and his prolonged interest in jazz.

⁴⁸ Warner, 480.

⁴⁹ Kiorpes, 104-105.

⁵⁰ Kiorpes, 119.

⁵¹ Bridge 9140, 2004, compact disc.

During Martin's period of composing the *Preludes and Fugues*, he began to practice jazz piano again for the first time since the age of nineteen and encountered other music theorists who were also interested in jazz piano. Four of these jazz pianists, including Martin, formed "The Jazz Piano Collective"⁵² in the mid-1990s, performing in various combinations and in a multitude of styles. This return to jazz piano has been a full-circle homecoming to the pursuits of Martin's past and represents another synthesis of the seemingly disparate aspects of his life.

Martin's Recent Compositions

Several other jazz-related and contrapuntal compositions have occupied Martin's efforts since the inception of the *Preludes and Fugues*. He imitated another of Bach's forms with a set of *Inventiones* (1999)⁵³ and three volumes of *Little Preludes and Fugues* (2000, 2001, 2002),⁵⁴ all pedagogical pieces suitable for intermediate piano students. In 2007 he composed two *Preludes and Fugues* (G Major, E Minor)⁵⁵ for solo organ as a commission for the National Public Radio program "Pipedreams" and broadcast on the program from its premiere performance by Ken Cowan at the American Guild of Organists convention in Minnesota in June 2008. Also in 2007, Martin composed a *New*

⁵² "The Jazz Piano Collective," <http://www.skymind.org/jpc/jpcindex.html> (accessed 12 June 2008).

⁵³ Newton Centre, MA: Margun Music, 1999; distributed by Delaware Water Gap, PA: Shawnee Press, out of print.

⁵⁴ NY: Monastery Productions.

⁵⁵ NY: Monastery Productions.

Prelude and Fugue in G Minor,⁵⁶ dedicated to pianist Hilary Demske, a graduate student at University of Michigan at the time who was recording some of Martin's solo piano works. This new prelude and fugue may well be the start of a second cycle of twenty-four *Preludes and Fugues*, a project whose existence is not confirmed but suggested to be a future possibility in the interview with Kiorpes.⁵⁷

For solo piano, Martin has also written four sonatas (1973, 1979, 1983, 1998), three concertos (1989, 2006, 2007), *Pippa's Song* (1999), *Five Piano Pieces for Children* (2004), and *Four Copland House Piano Moods* (2007). His non-piano compositions include chamber music, choral music, and solo music for other instruments. A complete list of Martin's compositions (unpublished, published, and forthcoming) can be found in Appendix C.

⁵⁶ Score.

⁵⁷ Kiorpes, 125.

CHAPTER III

PRELUDE AND FUGUE TRADITION

An examination of the prelude and fugue tradition in keyboard music, that is, an exploration of its development over time, will provide a context for Henry Martin's *Preludes and Fugues* and illustrate how his work fits into that tradition. Preludes and fugues had rich histories as distinct entities long before they were paired together, the frequency of which was inconsistent. Bach was one of the first and few Baroque composers to pair them; a few subsequent preludes and fugue sets were written in the Romantic era, while a significant number have been composed in the twentieth and twenty-first centuries. This chapter will begin with a discussion of the separate histories of preludes and fugues after which will come an examination of the pairing of the two genres. This study of paired preludes and fugues will be restricted to complete sets for keyboard other than organ; hence, the works will be similar to Martin's *Preludes and Fugues*. While complete sets will generally be considered to be those with one prelude and fugue in each major and minor key, some sets, especially the ones composed after the nineteenth century, will only contain twelve preludes and fugues as their composers avoid a clear sense of major or minor in the treatment of diatonic tonality. Of the more recent sets of preludes and fugues, only the ones that can be cited from reliable sources will be included.

The Prelude Tradition

A prelude is most broadly understood to be a piece preceding another piece in the same mode or key and functioning as an introduction.⁵⁸ Many fifteenth- and sixteenth-century organ preludes exhibited cantus firmus techniques and were improvised in church services to introduce more complex polyphonic pieces.⁵⁹ These were performed with rhythmic freedom, and those that were not improvised were written to sound as such.⁶⁰ The earliest notated organ preludes, or *praeambula*, are found in the 1448 organ tablature of Adam Ileborgh (fl. ca. 1448).⁶¹ Later, in the sixteenth century, preludes appeared in a number of keyboard settings. As individual pieces by virginalists like John Bull (ca. 1562-1628) and Orlando Gibbons (1583-1625), preludes were performed as introductions to fantasias or as a pavan/galliard pair.⁶² Preludes commonly served as the first of several suite movements by such composers as Henry Purcell (1659-1695) and Johann Caspar Ferdinand Fischer (ca. 1670-1746).⁶³ Purcell and Fischer both wrote pedagogical preludes to develop students' familiarity with the topography of the keyboard and simple chordal structures, much like many of Bach's preludes in the *WTC*.⁶⁴

As will become increasingly apparent, Baroque nomenclature has been

⁵⁸ David Ledbetter, "Prelude," *Grove Music Online* (accessed 15 February 2009).

⁵⁹ Stewart Gordon, *A History of Keyboard Literature* (New York: Schirmer Books, 1996), 17-18.

⁶⁰ Alexander Silbiger, "Performance Practice," in *Keyboard Music Before 1700*, ed. Alexander Silbiger (New York: Routledge, 2004), 387.

⁶¹ Willi Apel, *The History of Keyboard Music to 1700*, trans. Hans Tischler (Bloomington: Indiana University Press, 1972), 43.

⁶² Alan Brown, "England," in *Keyboard Music Before 1700*, 59.

⁶³ Brown, 75.

⁶⁴ David Ledbetter, "Bach's Well-Tempered Clavier The Prelude in C, Book I," *Piano Today* 23:2 (Spring 2003): 48.

inconsistent: a single type of composition might be referred to by several different terms, the definitions of terms evolving over time. For example, a prelude-type composition may be actually entitled *toccata*, a label much used in the fifteenth and sixteenth centuries to describe music with figurations in an improvisatory style and serving an introductory role.⁶⁵ The toccata continued to be employed by composers like Claudio Merulo (1533-1604), Giovanni Maria Trabaci (ca. 1575-1647), and Girolamo Frescobaldi (1583-1643).⁶⁶

In the seventeenth century, the unmeasured prelude (*prelude non mesuré*) for harpsichord, derived from lute notation, was championed by such composers as Johann Jacob Froberger (1616-1667), Louis Couperin (ca. 1626-1661), and Jean-Henri d'Anglebert (1635-1691), influencing the common association of the *style brisé* with the genre of prelude.⁶⁷ The prelude continued as a separate genre in the non-metrical preludes of Mozart⁶⁸ and thereafter in countless collections of preludes by Chopin, Debussy, Fauré, Scriabin, Rachmaninov, Gershwin, Kabalevsky, Shostakovich, and others.⁶⁹

The Fugue Tradition

The term *fugue*, first appearing in the fourteenth century and involving imitation,

⁶⁵ Kirby, 18.

⁶⁶ Kirby, 19.

⁶⁷ Bruce Gustafson, "France," in *Keyboard Music Before 1700*, 128.

⁶⁸ Robert D. Levin, "Mozart's Non-Metrical Keyboard Preludes," in *The Keyboard in Baroque Europe*, ed. Christopher Hogwood (Cambridge, England: Cambridge University Press, 2003), 198-216.

⁶⁹ These preludes function more as character pieces than as introductions. Gordon, 198.

has long been used to classify both the compositional technique of imitative counterpoint and the genre to which that technique is applied.⁷⁰ The distinction that Gioseffo Zarlino (1517-1590) made between *fugue* and *imitation* in his *Istitutioni harmoniche* (1558) and his definition of fugal entrances being at the unison, fourth, or fifth is perhaps the earliest understanding of the fugue that is closest to the traditional modern conception of the genre.⁷¹ Early imitative keyboard genres like canzonas, capriccios, ricercars, fantasias,⁷² and tientos were more fanciful and less monothematic than the eighteenth-century fugue that followed them.⁷³ Canzonas were originally keyboard transcriptions of popular chansons, but by the seventeenth century they had developed into independently composed keyboard pieces, some of which involve counterpoint by composers such as Frescobaldi, Froberger, and Giovanni Salvatore (ca. 1620-ca. 1688). Keyboard capriccios in the early seventeenth century were contrapuntal works that tended to be sectional and prone to changes in mood and style, like those by Frescobaldi and Giovanni de Macque (ca. 1550-1614).⁷⁴ Another imitative form was the ricercar. Ricercars for keyboard, particularly those by Andrea Gabrieli (ca. 1510-1586), were contrapuntal and sectional; some of them exhibited a countersubject and used inversion, diminution, augmentation, and stretto.⁷⁵ Some of Gabrieli's ricercars even exhibit characteristics of a double fugue,⁷⁶

⁷⁰ Paul M. Walker, "Fugue," *Grove Music Online* (accessed 15 February 2009).

⁷¹ James Haar, "Zarlino's Definition of Fugue and Imitation," *Journal of the American Musicological Society* 24:2 (Summer 1971): 226.

⁷² In the seventeenth century, *fantasias* were often freer in style (like preludes). However, early fantasias were polyphonic and similar to the ricercar. Gordon, 17-18.

⁷³ Silbiger, "Introduction," in *Keyboard Music Before 1700*, 14.

⁷⁴ Erich Schwandt, "Capriccio," *Grove Music Online* (accessed 11 January 2009).

⁷⁵ Apel, 180.

foreshadowing the double fugues of Bach and Handel. In the sixteenth century, the terms *ricercar* and *fantasia* appear to have been interchangeable in Italy, and in Spain such compositions were known as *tientos*, those by Antonio de Cabezón (1510-1566) being the most recognized.⁷⁷

Although the term *fugue* was originally used in the late fifteenth century to designate a variety of contrapuntal works, often in canonic style, by the seventeenth century the term *fugue* began to be used to describe keyboard compositions using stricter contrapuntal imitation and learned compositional devices.⁷⁸ Leonhard Kleber (1495-1556), Bernhard Schmid (1535-1592), and Johann Woltz (1550-1618) all used the term *fuga* as either a synonym for *canzona* or in describing one-subject imitative compositions in their collections.⁷⁹ Early printed examples can be found in fugue collections by d'Anglebert and François Roberday (1624-1680).⁸⁰ By the end of the seventeenth century, the *canzona*, *ricercar*, and *fantasia* had gradually lessened in popularity and were largely replaced by the fugue.

The early eighteenth century, an important period for the fugue, brought about the development of the learned Baroque style in which Bach excelled. After this period the fugue continued to survive, though often in the form of a compositional exercise or useful didactic form. Classical and Romantic composers like Mozart, Beethoven, Brahms, Mendelssohn, Chopin, Franck, and Liszt composed fugues and fugal sections, but their

⁷⁶ Apel, 180.

⁷⁷ Kirby, 22-25.

⁷⁸ Walker (accessed 4 January 2009).

⁷⁹ Apel, 202-203.

⁸⁰ Gustafson, 91.

contrapuntal writing was approached less strictly than that of the learned Baroque style, since expression trumped form in the Romantic era.⁸¹ The genre has been perpetuated by Erik Satie (1866-1925), Arthur Willner (1881-1959), Anatole Alexandrov (1888-1982), Germaine Tailleferre (1892-1983), Harry Somers (1925-1999), and Setrak Setrakian (b. 1938), who have all written fugues or fugue movements during the twentieth and twenty-first centuries.

Paired Preludes and Fugues

The practice of a prelude being followed by a fugue did not appear until Baroque Germany, probably first in the works of Fischer,⁸² but the early prelude, canzona, ricercar, fantasia, and toccata all present characteristics that foreshadow the paired prelude and fugue. Perhaps the earliest example is *Fantasia in ut* (ca. 1520) by Hans Kotter (ca. 1485-1541), which begins with a nine-measure, three-part chordal prelude followed by twenty-five measures of an imitative treatment of a chanson-like subject.⁸³ The three *Praeambula* by Jacob Prætorius (1586-1651) also begin with chordal preludes, and these are followed by extended monothematic fugal sections approximately five times as long as the opening introductory sections.⁸⁴ Some of Couperin's preludes were in two parts with the second section being fugal, similar to the French overture,⁸⁵ and in

⁸¹ Gordon, 197.

⁸² John Butt, "Germany and the Netherlands," in *Keyboard Music Before 1700*, 207.

⁸³ Apel, 205.

⁸⁴ Apel, 356.

⁸⁵ Kirby, 21-22.

seventeenth-century Vienna, the toccatas of Jakob Froberger (1616-1667) usually consisted of improvisatory passages flanking a fugal section in the middle.⁸⁶ Dieterich Buxtehude (ca.1637-1707) pioneered the expansion of the toccata form toward longer and contrasting alternating sections, which also foreshadowed the prelude-and-fugue concept.⁸⁷ Bach's early improvisatory pieces, like the toccatas, usually included an extensive fugal section.⁸⁸

Not until Heinrich Scheidemann (ca. 1595-1663) did a composer specifically combine a prelude or toccata with a fugue in the same key; this convention was also followed by Pachelbel, Fischer, and Johann Krieger (1652-1735).⁸⁹ Fischer's twenty preludes and fugues in nineteen different keys⁹⁰ in his *Ariadne Musica* (1702) reflected the advancement of tempered tuning of keyboard instruments.⁹¹ An additional influence on Bach may have been Johann Mattheson (1681-1764), a fellow German, writer, critic, and theorist, who composed *Die wohlklingende Fingersprache*,⁹² which contains twelve preludes and fugues, and his *Exemplarische Organisten-Probe* (1719), with two figured

⁸⁶ Kirby, 22.

⁸⁷ Gordon, 45.

⁸⁸ David Schulenberg, *The Keyboard Music of J. S. Bach*, 2d ed. (New York: Routledge, 2006), 35.

⁸⁹ Kirby, 25-26.

⁹⁰ E minor is used twice, once as phrygian and again as transposed in dorian. Butt, 207.

⁹¹ Rudolf Walter, "Fischer, Johann Caspar Ferdinand," *Grove Music Online* (accessed 16 August 2008).

⁹² *The Euphonious Language of the Fingers*, 2 vols., 1735 and 1737. However, these do not incorporate all twelve key centers and are therefore not truly comparable to Bach's sets. Kirby, 59.

bass exercises in each tonality.⁹³ Bach was certainly familiar with Fischer's collection and consequently became the first composer to write preludes and fugues for all twelve keys found in tempered tuning.⁹⁴ Because Bach was the first to compose a complete set within these parameters, his *WTC* will be the starting point for the following examination of sets of preludes and fugues.

Eighteenth-Century Preludes and Fugues

Although each of Bach's forty-eight preludes and fugues in *WTC1* (1722-1723) and *WTC2* (1744) evinces unique aspects of affect, style, and contrapuntal prowess, they all share some general characteristics. Bach's interpretation of the genre includes preludes of unified character, with thematic material often based on figuration, and fugues in three or four voices (or very rarely two or five) with subjects suitable for fugal manipulation.⁹⁵ Scholars agree that the thematic material between pairs of Bach's preludes and fugues is generally not shared.⁹⁶ Bach's *WTC* volumes are more than a collection of contrapuntal exercises; within the two-movement format, Bach provides examples of dances, sonata movements,⁹⁷ improvisatory movements, and vocally derived pieces in *stile antico*.⁹⁸

⁹³ Schulenberg, 202.

⁹⁴ Walter (accessed 16 August 2009).

⁹⁵ Kirby, 40.

⁹⁶ Kirby, 42.

⁹⁷ The sonata movements are in the Baroque sonata style of a rounded binary form with a bit of modulation and recapitulation rather than the Classical sense of sonata-allegro form. Schulenberg, 205.

⁹⁸ Schulenberg, 199.

Their main thrust, like that of Baroque music in general, is to convey a particular affect.⁹⁹ Although *WTC* is often viewed as didactic in purpose, Bach's own title page expresses that they are not only for "musical youth desiring instruction" but also for "those who are already skilled in this discipline."¹⁰⁰

George Philipp Telemann (1681-1767) and George Frideric Handel (1685-1759) wrote some fugues for keyboard, but their keyboard music in general, like that of François Couperin (1683-1733) and Jean-Philippe Rameau (1683-1764), was dominated by the suite.¹⁰¹ There is evidence that some of Bach's preludes and fugues were composed independently and paired later, especially in *WTC2*.¹⁰² Bach would therefore have needed to transpose some of the original compositions into the more "exotic" keys to complete the key cycle.¹⁰³ Consequently, complete sets of preludes and fugues remained Bach's unique contribution to the keyboard repertory until later eras in which his music was revered and emulated.

Nineteenth-Century Preludes and Fugues

Not long after Bach's death, the *Well-Tempered Clavier* was widely distributed in

⁹⁹ Kirby, 41.

¹⁰⁰ Schulenberg, 201.

¹⁰¹ Kirby, 59-62.

¹⁰² Some evidence includes inconsistent lengths of preludes related to their corresponding fugues, a wide variety of both newer and older styles (suggesting different dates of composition), several preludes (E-flat in *WTC1*, C-sharp in *WTC2*) that are self-contained preludes and fugues on their own, and several fugues in *WTC2* that are reworkings of earlier fugue manuscripts. The evidence is strongest for *WTC2*. Schulenberg, 200, 204-205, 240.

¹⁰³ Schulenberg, 204.

manuscript form, and three editions were published by the beginning of the nineteenth century.¹⁰⁴ The Bach revival began in Vienna in the late eighteenth century, first as an intellectual movement, promoted by patrons like Baron Gottfried van Swieten (1733-1803) and Johann Nicolaus Forkel (1749-1818),¹⁰⁵ and later among the masses, especially after Felix Mendelssohn (1809-1847) conducted the *Sing-Akademie* in its legendary performance of the *St. Matthew Passion* in 1829 in Berlin.¹⁰⁶ Bach became a paragon for the German Romantics and influenced many of them to compose works modeled on his works or his favored forms.

Bach's champion Mendelssohn wrote Preludes and Fugues (op. 35, 1832-1837) modeled after Bach's, but his set contains only six. However, two Romantic composers, August Alexander Klengel (1783-1852) and Hans Huber (1852-1921), did compose sets of preludes and fugues in all twelve key centers, although little has been written about them. Klengel, a student of Muzio Clementi (1752-1832), was a German composer, virtuoso pianist, and organist who was active in the Bach revival. An editor of *WTC*, he performed Bach's fugues as early as 1814¹⁰⁷ and composed a set of forty-eight canons¹⁰⁸

¹⁰⁴ Schulenberg, 199.

¹⁰⁵ Forkel communicated regularly with Bach's two oldest sons in preparation for his Bach biography. Nicholas Temperley and Peter Wollny, "Bach Revival," *Grove Music Online* (accessed 13 September 2008).

¹⁰⁶ Temperley and Wollny (accessed 13 September 2008).

¹⁰⁷ Joel Sachs, "Klengel, August (Stephan) Alexander," *Grove Music* (accessed 13 September 2008). For more information about Klengel and his canons and fugues, see R. Jäger, "August Alexander Klengel und seine Kanons und Fugen" (diss., University of Leipzig, 1929).

¹⁰⁸ Although the term "canon" is different from "prelude," Klengel's collection is modeled on Bach's *WTC I*. The author has observed seven of Klengel's canons in a collected volume of canons by several composers: I. Philipp, ed., *Twenty-Four Canons by*

and fugues (1854) in honor of Bach's forty-eight. Swiss composer Huber, who studied in Leipzig with Carl Reinecke (1824-1910), wrote a highly Romantic set of preludes and fugues (for four hands) in all twelve keys (op. 100, 1890), some major and some minor.¹⁰⁹

Preludes and Fugues in the Twentieth Century to the 1990s

The two earliest twentieth-century collections of preludes and fugues both originated in 1939, one by David Diamond (1915-2005) and the other by Paul von Klenau (1883-1946). Diamond, who studied at the Eastman School of Music and also with Nadia Boulanger (1887-1979) and Roger Sessions (1896-1985),¹¹⁰ wrote a sizeable group of fifty-two preludes and fugues (1939-1940). They remain unpublished as a group,¹¹¹ but one was published in 1984.¹¹² Several can be heard on recordings, for example, the Prelude and Fugue in C-sharp major recorded by Leonard Bernstein (1918-

Bach, Beethoven, Boely, Clementi, Hummel, Klengel, and Weber, vol. 1 (Lyon: Janin Brothers, 1906).

¹⁰⁹ Carl Bauman, "Guide to Records: Review of Huber: Preludes & Fugues (12)," performed by Adrienne Soós and Ivo Haag, piano, *American Record Guide* 64:6 (November-December 2001): 130. Soós and Haag are self-proclaimed to be the only pianists to have performed and recorded these works in their entirety. See "Klavierduo Adrienne Soós und Ivo Haag" <http://www.klavierduo.ch> (accessed 17 July 2008).

¹¹⁰ Kirby, 354.

¹¹¹ Mary Wallace Davidson, "Diamond, David (Leo)," *Grove Music Online* (accessed 26 September 2008).

¹¹² Victoria J. Kimberling, *David Diamond: A Bio-Bibliography* (Metuchen, NJ: Scarecrow Press, 1987), 124.

1990) in 1939¹¹³ and a more recent recording of three of them (C major, E minor, C-sharp minor) by William Black in 1996.¹¹⁴

Around the same time, Danish composer Klenau wrote *Twelve Preludes and Fugues* (1939) followed by a second volume in 1941.¹¹⁵ Little information is available regarding these works, but it is likely that Klenau treated them with the serial approach he applied to his other late works, influenced by his involvement with the Schoenberg circle and his studies in Munich.¹¹⁶ From the same time period is *Ludus Tonalis* (1942),¹¹⁷ the last piano composition by Paul Hindemith (1895-1963). Although it does not technically fall within the prelude and fugue category, it has many similarities to other twentieth-century sets of preludes and fugues. All twelve pitch centers are represented by three-part fugues, separated by “interludes” rather than preludes. The pitch order is his Series 1, which includes all twelve notes of the chromatic scale but in order of decreasing relationship to the given note, C. The set is introduced by a prelude that in retrograde becomes the postlude.¹¹⁸ Wason asserts that Hindemith intentionally imitated some facets of *WTC* in *Ludus Tonalis*.¹¹⁹ Reviewer Christian Carey draws a parallel between Martin’s

¹¹³ Kimberling, 162.

¹¹⁴ David Diamond, *David Diamond: Chamber Works*, New World Records 80508, compact disc.

¹¹⁵ Kirby, 330.

¹¹⁶ Thomas Michelsen and Erik Levi, “Klenau, Paul (August) von,” *Grove Music Online* (accessed 26 September 2008).

¹¹⁷ Mainz: Schott Musik International, 1943.

¹¹⁸ Giselher Schubert, “Hindemith, Paul” *Grove Music Online* (accessed 17 July 2008).

¹¹⁹ Robert Wason, notes for Henry Martin’s *Preludes & Fugues, Part 2*, performed by Henry Martin, Bridge 9140, 2004, compact disc, 3.

writing in his set and Paul Hindemith's compositional style in his *Ludus Tonalis*, as both composers use tonal centers but are free to depart and return.¹²⁰

Another devotee of Hindemith's *Ludus tonalis* was German-born, English composer Franz Reizenstein (1911-1968), who was inspired accordingly to write his twelve *Preludes and Fugues for Piano* (1955).¹²¹ Reizenstein's style is similar to Hindemith's in his use of fourths, semitones, and polytonal voices, but he employs a sense of lyricism typical of the English tradition. His *Preludes and Fugues for Piano* are virtuosic in nature, both modal and polytonal, and texturally comparable to Bartók.¹²² Each prelude and fugue pair shares thematic material.¹²³

Just a few years before Reizenstein's set came the preludes and fugues of Dmitri Shostakovich (1906-1975). Next to Bach's *WTC*, Shostakovich's *Twenty-Four Preludes and Fugues*, op. 87 (1950-51) are perhaps the best known cycle in the prelude-and-fugue genre. He was certainly familiar with the *WTC* volumes, knowing them well enough after just two years of piano lessons to play the entire collection.¹²⁴ Shostakovich's connection to Bach resurfaced in July 1950 when he took part in the Bach bicentenary celebrations in East Germany as a judge for the First International Bach Competition.¹²⁵ Later that year he began composing his own preludes and fugues, sharing each one as it was completed

¹²⁰ Carey (accessed 8 August 2008).

¹²¹ Hugo Cole and Malcolm Miller, "Reizenstein, Franz (Theodor)," *Grove Music Online* (accessed 24 September 2008).

¹²² Cole and Miller (accessed 24 September 2008).

¹²³ Cole and Miller (accessed 24 September 2008).

¹²⁴ David Fanning and Laurel Fay, "Shostakovich, Dmitry," *Grove Music Online* (accessed 24 September 2008).

¹²⁵ Laurel E. Fay, *Shostakovich: A Life* (Oxford: Oxford University Press, 2000), 177.

with a few close colleagues, including pianist Tatiana Nikolayeva (1924-1993), a contestant in the aforementioned Bach competition.¹²⁶ Although *Twenty-Four Preludes and Fugues* was not well received after Shostakovich's first performances, subsequent performances by Emil Gilels (1916-1985), Nikolayeva, and Shostakovich himself drew increased positive reception and led to their eventual publication in late 1952.¹²⁷ The work demonstrates the use of traditional contrapuntal devices, but the key scheme is not chromatically ascending, like Bach's, but rather like the order used in Chopin's *Preludes*, op. 28, moving to relative instead of parallel minor keys and ascending through the circle of fifths.¹²⁸

Fellow Russian composer Rodion Shchedrin (b. 1932) composed in both the Russian national tradition and in a neo-Baroque style honoring Bach. Not surprisingly, the second group is the category containing his twenty-four preludes and fugues (written between 1964 and 1970).¹²⁹ Seth Harte Perlman, author of the only doctoral dissertation about this composer, asserts that Shchedrin's preludes and fugues are more harmonically chromatic than those by Shostakovich, therefore making the key progressions less

¹²⁶ Fay, 177.

¹²⁷ Fay, 179-180.

¹²⁸ Dmitri Shostakovich, *Preludes and Fugues for Piano* (New York: Dover, 1991).

¹²⁹ Valentina Kholopova, "Shchedrin, Rodion Konstantinovich," *Grove Music Online* (accessed 23 September 2008).

evident.¹³⁰ Like many other twentieth-century preludes and fugues, scant information is available about this work.

Two other composers of cycles of preludes and fugues written before the 1990s are Hans Gál (1890-1987) and Niels Viggo Bentzon (1919-2000). Their outputs are unique in that they have been composed over a relatively extended period of time. Gál's style combines classical forms, chromaticism, extended tonality, and lyricism. His *24 Preludes*, op. 83 (1960) were followed twenty years later by *24 Fugues*, op. 108 (1980).¹³¹ Both the preludes and the fugues incorporate all diatonic keys and, despite the fact that the fugues were composed by Gál "for his own use," the collection as a whole is used in the curriculum of the Royal Schools of Music.¹³²

More extensive are the sets by Niels Viggo Bentzon (1919-2000), a self-taught, Danish pianist and prolific composer of 630 total works.¹³³ The preludes and fugues, known collectively as *Det tempererede klaver* (1964-1996)¹³⁴ is a colossal set consisting of an astounding thirteen volumes, each containing twenty-four preludes and fugues. Several reviewers of Bentzon's recording, including Paul Rapoport, a well-known

¹³⁰ "Tonal Organization in the Twenty-Four Preludes and Fugues of Dmitri Shostakovich, Rodion Shchedrin, and Niels Viggo Bentzon" (D.M.A. diss., Peabody Institute of the Johns Hopkins University, 1988), abstract.

¹³¹ Conrad Wilson and Alexander R. C. Scott, "Gál, Hans," *Grove Music Online*, (accessed 26 September 2008).

¹³² Roger Oliver, "Hans Gál at 95," *Tempo: A Quarterly Review of Modern Music* 155 (December 1985): 6-7.

¹³³ Bertel Krarup, "Bentzon, Niels Viggo," *Grove Music Online* (accessed 24 September 2008).

¹³⁴ The complete set performed by the composer is available on his recorded box set. Niels Viggo Bentzon, *Tempered Piano*, ClassicO CLASSCD 210-225, 1999, 15 compact discs.

Canadian musicologist and music critic, feel that some of these pieces are inventive and worthwhile but that much of it is inconsequential.¹³⁵ Even if all thirteen volumes are not of the highest quality, the compositional accomplishment is worth mentioning for its sheer magnitude.

Preludes and Fugues in the 1990s to the Present

In addition to Henry Martin, seven composers in the last two decades have embraced the genre of prelude and fugue, each with a unique personal approach: Pavel Novák (b. 1957), David Johnson (b. 1942), Sergey Mikhaylovich Slonimsky (b. 1932), Trygve Madsen (b. 1940), Richard Bellak (b. 1945), Nikolai Kapustin (b. 1937), and Larry Bell (b. 1952).

Czech composer Pavel Novák, known also by the pseudonym Pavel Zemek, teaches composition and theory at the Brno Conservatory, in Brno, the second largest city in the Czech Republic. Novák is also a devout Catholic whose works reflect his religious beliefs. His preludes and fugues are no exception, as the first twelve (1990) of his programmatic set represent events from the Old Testament, and the last projected twelve will be based on the New Testament.¹³⁶ Pianist William Howard performed the first twelve of in 2004 at the Deal Festival of Music and the Arts (founded in 2001) in Deal, England. A reviewer of the performance described their texture as often sparse and

¹³⁵ Review of *Tempered Piano, Vols. 1-13*, by Niels Viggo Bentzon, *Fanfare: the Magazine for Serious Record Collectors* 22:5 (May-June 1999): 148.

¹³⁶ These are still a work in progress. Petr Kofron, "Novák, Pavel," *Grove Music Online* (accessed 26 September 2008).

asserted that the fugues are unusual, seeming to “avoid counterpoint altogether,”¹³⁷ which may be an allusion to limited contrapuntal skills or perhaps a clear effort to approach the genre in an unconventional manner.

More tonal and quite accessible are the preludes and fugues of Scottish composer David Johnson. Premiered in 1995, his cycle of twelve is unified by a four-note motive, B-H-E-A (B-flat, B, E, A), representing the Gaelic word *beatha*, which signifies life, welcome, livelihood, and food.¹³⁸ Johnson ingeniously transposes this four-note motive down a major third, and then down another major third to create a series of twelve pitches that both dictates the key scheme and creates a melodic twelve-tone row. Program notes from the composer offer witty characterizations for each movement, and the quoted nursery songs and Scottish psalters help to make the set both easy to comprehend and memorable.¹³⁹

Sergey Mikhaylovich Slonimsky (b. 1932), nephew of composer and writer Nicolas Slonimsky (1894-1995), began studying composition in his native Russia at the age of eleven and often uses the twelve-tone system and aleatory techniques as well as a unique graphic notation.¹⁴⁰ However, there seems to be a disparity between his general style and the style of his Twenty-Four Preludes and Fugues (1995), as they are highly tonal,

¹³⁷ David Matthews, “First Performances: Deal Festival: Pavel Novák,” *Tempo: A Quarterly Review of Modern Music* 227 (January 2004): 59-60.

¹³⁸ David Johnson, *12 Preludes & Fugues for piano* (Edinburgh: David Johnson, 1996), vi.

¹³⁹ Calum MacDonald, “Review: An Anglo-Celtic Miscellany,” *Tempo* 209 (July 1999): 57.

¹⁴⁰ Larisa Georgievna Danko, “Slonimsky, Sergey Mikhaylovich,” *Grove Music Online* (accessed 27 September 2008).

verging on Neo-Baroque, with motives that are sometimes simple and sometimes highly florid.¹⁴¹

Award-winning composer Larry Bell (b. 1952) composed his series of twelve preludes and fugues, entitled *Reminiscences and Reflections*, from 1993 to 1998. These movements have characteristic subtitles, like “Glissando Study,” “Habanera,” and “Backward Glances.” Although Bell suggests that the pieces can be performed separately, the set is united by two shared motives. Incidentally, the set was premiered by in 1999 in New York by Sarah Davis Buechner, who has so enthusiastically championed Martin’s *Preludes and Fugues*.¹⁴²

Jazz-Influenced Preludes and Fugues

Madsen, Kapustin, Bellak, and Martin all share a use of jazz characteristics in their sets of preludes and fugues, although to different extents. These are the only complete sets that are jazz-influenced, but the precedent of including jazz characteristics had already been set in many single-movement preludes and/or fugues in this style. Some examples are *Jazz Toccata und Fuge* (c.1928) by German composer Karl Amadeus Hartmann (1905-1963),¹⁴³ Bernstein’s “Cool” Fugue from *West Side Story* (1957), *The*

¹⁴¹ Sergey Slonimsky, *Preludes and Fugues, Book 1*, performed by Nikita Fitenko, Altarus 9085, 2000, compact disc. *Preludes and Fugues, Book 2*, performed by Nikita Fitenko, Altarus 9086, 2000, compact disc.

¹⁴² <http://larrybellmusic.com> (accessed 9 February 2009).

¹⁴³ Andrew D. McCredie, “Hartmann, Karl Amadeus,” *Grove Music Online* (accessed 4 January 2009).

Invisible Drummer: Five Preludes for Piano (1974) by André Previn (b. 1929),¹⁴⁴ and the separate “Prelude” and “Fugue” movements from *Points on Jazz* (1961) by Dave Brubeck (b. 1920).¹⁴⁵

Trygve Madsen (b. 1940), a prolific Norwegian composer, wrote a set of twenty-four preludes and fugues (1996) that were recorded by pianist Jens Harald Bratlie in 2006.¹⁴⁶ Only some movements exhibit jazz harmonies, and the style is rather inconsistent. Reviewer Mark L. Lehman characterized the set as clearly contrapuntal and, overall, enjoyable to hear.¹⁴⁷

American composer Richard C. Bellak (b. 1945) wrote a set of twelve preludes and fugues (one in each key, yet some major and some minor) entitled *Fugal Dreams: Jazz Preludes and Fugues for Piano*.¹⁴⁸ Most movements’ titles contain additional descriptions in parentheses, such as “Flat foot,” “Scat,” “Disco,” “Latin,” and “Rock,” demonstrating a significant influence of jazz and popular music. This prelude-and-fugue set is probably the one most influenced by popular music among those presented in this document.

¹⁴⁴ André Previn, *Piano Music of André Previn*, performed by Martin David Jones, Centaur CRC2671, 2003, compact disc.

¹⁴⁵ Piano version of original ballet (1961) by Dave Brubeck, *John Salmon Plays Brubeck Piano Compositions*, performed by John Salmon, Phoenix USA PHCD130, 1995, compact disc.

¹⁴⁶ 2L Label 2L.33, compact disc.

¹⁴⁷ “Madsen: 24 Preludes & Fugues,” *American Record Guide* 69: 4 (July-August 2006): 118.

¹⁴⁸ Richard Bellak, *Fugal Dreams*, performed by Richard Bellak, RCB Sound RCBCD-001, 2005, compact disc. The recording and score (two volumes) are available through <http://vashti.net/bellak/> (accessed 30 December 2008).

More similar to Henry Martin's preludes and fugues are the *Twenty-Four Preludes and Fugues*, op. 82 by Nikolai Kapustin (b. 1937), composed in 1997 and published in 2005. Kapustin is a Ukrainian composer who studied at the Moscow Conservatory and then focused in the 1970s on a fusion approach comprising jazz, rock, and classical styles.¹⁴⁹ The key scheme is unusual, beginning with C major and alternating major and minor, with each subsequent major key following a descending circle of fifths and each minor movement an augmented fifth higher than its preceding major-key prelude and fugue.¹⁵⁰ Each fugal motive is based on material from its corresponding prelude, an approach that may have been affected by the fact that the complete set of preludes was composed first.¹⁵¹

Chronologically, Henry Martin's first volume of preludes and fugues falls at the beginning of this group, having been written in 1990 like the first twelve preludes and fugues by the aforementioned Pavel Novák. While not the first composer since Bach to explore this territory, Martin was certainly one of the first in recent decades to pursue the genre with a somewhat Third Stream approach. The following analysis of Henry Martin's *Preludes and Fugues* will demonstrate how his practice of including jazz elements was unique. It is important to first consider the compositional influences and harmonic language under which Martin operates. These will be discussed in Chapter IV and demonstrated with examples in Chapter V, serving as an overview of the set as a whole.

¹⁴⁹ Alla Vladimirovna Grigor'yeva, "Kapustin, Nikolay Girshevich," *Grove Music Online* (accessed 24 September 2008).

¹⁵⁰ Nikolai Kapustin, *Twenty-Four Preludes and Fugues*, op. 82, Vols.1 and 2 (Moscow: A-RAM, 2005), ii.

¹⁵¹ Kapustin, ii.

CHAPTER IV

COMPOSITIONAL CONTEXT

Henry Martin's twenty-four *Preludes and Fugues* reveal a wide range of influences from both classical music and jazz. In addition to the obvious inspiration from J. S. Bach, there are clear references to the aesthetic worlds of Bartók, Busoni, Chopin, Copland, Debussy, Ravel, Stravinsky and somewhat less direct links to Shostakovich and Hindemith. On the jazz side, Bill Evans (1929-1980) is a particularly rich source for Martin, as is Herbie Hancock (b. 1940). Martin has explicitly mentioned the seminal force exerted on his compositional voice by Mozart, Wagner, Bartók, Stravinsky, Gershwin, Dave Brubeck, Bill Evans, Keith Jarrett, Herbie Hancock, Horace Silver,¹⁵² Debussy, and Ravel.¹⁵³ The interplay among these influences and the fact that Martin's *Preludes and Fugues* were published by Gunther Schuller's company, Margun Music, point to an association with the Third Stream musical style.

¹⁵² The first ten names are all mentioned by Martin in his interview with Kiorpes, 13, 86, 91-93, 108, 115.

¹⁵³ Martin mentions Debussy and Ravel in his short interview preceding the live premiere of his 2 *Preludes and Fugues* for organ (2007). Ken Cowan, organ, *Prelude and Fugue in E-minor, Prelude and Fugue in G* (premiere) by Henry Martin, American Guild of Organist's National Convention, Eden Prairie, MN, 25 June 2008, broadcast on American Public Media's Pipedreams program, <http://pipedreams.publicradio.org/listings/2008/0843> (accessed 5 January 2009).

Third Stream

“Third Stream” is an elusive term, and while its meaning is difficult to pinpoint, the term and style have caused controversy and misunderstanding. As an interesting movement in twentieth-century American music and an important part of Martin’s background, the term is deserving of some reflection and elucidation. Its definition is tenuous partly because its usage and meaning have changed over time. Even Gunther Schuller, who coined the term, has been flexible in his discussion of the topic through the years and in several venues. He first defined it in 1957 as a style that synthesizes Western art music with jazz, referring to fusion attempts that were already occurring in the music world.¹⁵⁴ Over the next couple of decades, the definition expanded, with the encouragement of Schuller’s disciple Ran Blake (b. 1935), to depict the synthesis of contemporary Western art music with any other ethnic or vernacular music tradition.¹⁵⁵ Despite this broader connotation, the term is still most often associated with the fusion of jazz and classical music.

The confluence of jazz and classical elements has emerged in different guises throughout the twentieth century, with such ventures undertaken by both jazz musicians and classical musicians. There is a long history of jazz musicians who have also been involved in the world of art music, either through classical training, general exposure to classical music, or in performing and recording classical music. Examples can be seen as early as the ragtime era, when it was common for these early jazz musicians to study with

¹⁵⁴ Gunther Schuller, “Third stream,” *Grove Music Online* (Jazz) (accessed 18 December 2008).

¹⁵⁵ Schuller, “Third stream,” (accessed 18 December 2008).

classically trained teachers because of the good reading skills required for that style's notation.¹⁵⁶ Among the jazz musicians who have embraced art music in some capacity, both past and present, are Fats Waller, Miles Davis, Bix Beiderbecke, André Previn, Benny Goodman, Keith Jarrett, and Wynton Marsalis.¹⁵⁷

The tradition of “jazzing the classics,” in which a jazz flavor was added to originally classical compositions, also began during the ragtime era. There were ragtime versions of opera movements by New Orleans pianists Tony Jackson (1876-1921) and Ferdinand “Jelly Roll” Morton (1890-1941) as well as a rag rendition of Rachmaninoff's “Prelude in C-Sharp Minor” by Harlem stride pianist James P. Johnson.¹⁵⁸ The tradition continued into the 1950s and 1960s, with Bach's music in particular being modified into quite a few jazz renditions. Jazz pianist Jacques Loussier (b. 1934) and his Trio recorded the *Play Bach* collection starting in 1959 as well as several other Bach albums.¹⁵⁹ Pianist John Lewis (1920-2001), of Modern Jazz Quartet fame, played jazzy versions of Bach's Preludes and Fugues (1984), while the Swingle Singers pioneered vocal renderings of Bach's music, winning Grammy Awards for several such albums, including their first,

¹⁵⁶ Terry Teachout, “Jazz and Classical Music: To the Third Stream and Beyond,” in *The Oxford Companion to Jazz*, ed. Bill Kirchner (Oxford: Oxford University Press, 2000), 343.

¹⁵⁷ Teachout, 345-346.

¹⁵⁸ David Joyner, “Analyzing Third Stream,” *Traditions, Institutions, and American Popular Music*, ed. John Covach and Walter Everett (Malaysia: Overseas Publishers Association, 2000), 66.

¹⁵⁹ André Clergeat, “Loussier, Jacques,” *Grove Music Online* (accessed 4 January 2009).

Bach's Greatest Hits (1963).¹⁶⁰ Bill Evans also recorded easy-listening jazz arrangements of Bach's piano music, along with works by Chopin, Scriabin, and Fauré, for piano and orchestra.¹⁶¹

A considerable number of classical composers were also influenced by jazz or its immediate stylistic predecessors ragtime, spirituals, and cakewalk. One easily recalls "Golliwog's Cakewalk" from *Children's Corner Suite* (1906-1908) by Debussy, Stravinsky's *Ragtime* (1918) and *Piano Rag Music* (1919), the "blues" movement of Ravel's *Violin Sonata* (1923-1927), Copland's various piano "blues" pieces from the 1920s, Shostakovich's *Suite for Jazz Orchestra*, nos. 1 and 2 (1934, 1938), and the ballet score *La Création du monde* (1923) by Milhaud.¹⁶² Added to this rich mix is the symphonic jazz movement of the 1920s. Concerts by the orchestra led by Paul Whiteman (1890-1967) and the now legendary premiere of "Rhapsody in Blue" (1924) by George Gershwin are examples of concerts designed to "make a lady out of jazz," and, some felt, to legitimize jazz by adding European elements and eliminating improvisation.¹⁶³ The impact of the French Impressionistic harmonic language on jazz musicians is evident in the music of Bix Beiderbecke (1903-1931), American jazz cornetist and pianist. Beiderbecke wrote and recorded a piece for solo piano entitled "In a Mist," in which he employed rich dominant-seventh sonorities and whole-tone progressions like

¹⁶⁰ Ward Swingle, "History," <http://www.swinglesingers.com/> (accessed 22 January, 2009).

¹⁶¹ Joyner, 66.

¹⁶² Teachout, 347.

¹⁶³ Joyner, 69.

Debussy's.¹⁶⁴ This and his other three published piano compositions, *Flashes*, *Candlelights*, and *In the Dark*, reflect the Impressionist influence through pandiatonicism and parallel seventh and ninth chords.¹⁶⁵ Teachout agrees that the Impressionist harmonic language contributed generally to the language used in jazz improvisation.¹⁶⁶

While the designation Third Stream can technically be applied to all of these crossover endeavors, Schuller's involvement in the movement is associated with specific innovations occurring in the '40s, '50s, and '60s. Again, these efforts were spearheaded by both jazz and classical musicians, with jazz ventures led by two different groups. There were West Coast composers who used classically-borrowed compositional techniques, like Lyle "Spud" Murphy (b. 1908) and his use of quartal harmony and polytonality, and Dave Brubeck, who experimented with bitonality, improvised counterpoint, and irregular time signatures.¹⁶⁷ New York-based musicians who participated in this practice include pianist Lennie Tristano (1919-1978), who used chords that were chromatically altered to the point of being atonal, and John Lewis, whose compositions sometimes employed fugal techniques within a jazz setting.¹⁶⁸

Schuller, a classically trained musician who played horn in the Cincinnati Symphony Orchestra at the age of sixteen, had always been interested in jazz. He was able to make the transition from admirer to participant in 1949 and 1950, playing with the

¹⁶⁴ Teachout, 345.

¹⁶⁵ James Dapogny and J. Bradford Robinson, "Beiderbecke, Bix," *Grove Music Online* (accessed 31 December 2008).

¹⁶⁶ Teachout, 345.

¹⁶⁷ Teachout, 351-353.

¹⁶⁸ Teachout, 353.

Birth of the Cool band led by Miles Davis.¹⁶⁹ That experience led Schuller to mix jazz and classical elements in his own compositions, as well as commissioning “confluent” works from other composers in 1957. They included Milton Babbitt and Harold Shapero (b. 1920), contemporary art music composers like himself, and jazz musicians George Russell (b. 1923) and Charles Mingus (1922-1979).¹⁷⁰

When devising the label to describe the 1957 commissions and similar projects, Schuller felt the term Third Stream was appropriate. By classifying this music as a separate, third stream, he hoped to avoid controversy from opponents who might feel that the purity of either of the original two “streams,” i. e., classical and jazz, was in jeopardy.¹⁷¹ Despite his efforts, “many critics, musicians, and listeners viewed this creation [Third-Stream music] as a mutt—a dangerous half-breed that threatened the pedigree of each musical tradition,” according to David Joyner.¹⁷² Even though advocates of Third Stream music valued both classical and jazz traditions as equally important styles and favored cultural synthesis, many in the jazz community felt that the movement criticized the African-American tradition by implying that it needed even more from the European tradition to be validated.¹⁷³

Another concern of the jazz community about Third Stream music was a perceived threat to the “groove” or pulse of jazz brought on by more expanded and freer

¹⁶⁹ Joyner, 78.

¹⁷⁰ Joyner, 78-79.

¹⁷¹ Gunther Schuller, “‘Third Stream’ Redefined,” *Saturday Review* 44 (13 May 1961): 54.

¹⁷² Joyner, 73.

¹⁷³ Joyner, 73-74.

forms as well as the threat to the tradition of improvisation from complex compositions and formal structures.¹⁷⁴ Classically trained musicians in the mid-twentieth century were generally not well versed in the subtleties of effective “swing” rhythms. Schuller also concedes that the Third Stream movement did not do well for this reason, but he asserts that this is no longer a problem because there are many musicians today who are fluent in both jazz and classical traditions.¹⁷⁵

Many current projects are based at New England Conservatory of Music’s Third Stream department, led by Ran Blake, whom Schuller calls “the leading (and indefatigable) disciple of Third Stream doctrine.”¹⁷⁶ One of Blake’s goals is to redefine Third Stream, describing it as a combination of any two types of music in a sophisticated style and calling it “a label for anti-label music.”¹⁷⁷ For today’s musicians who may be steeped in particular ethnic traditions, involved in jazz and popular music, and studying non-traditional approaches through college programs, Schuller believes that a Third Stream style of music-making is inevitable for such individuals who want to express all of these influences.¹⁷⁸ Critic Terry Teachout, when considering the lack of acceptance in the 1950s of Third Stream music into the mainstream repertoire, contends that the most successful future for classical and jazz fusion lies in through-composed pieces.¹⁷⁹ As a person deeply involved in both the classical and jazz worlds and also a composer of

¹⁷⁴ Joyner, 81

¹⁷⁵ Schuller, *JAZZIZ*, 72.

¹⁷⁶ Schuller, Notes for *Mirage*.

¹⁷⁷ Ernie Santosuosso, “Third Stream, A Label for Anti-Label Music,” *Boston Globe*, 19 July 1980.

¹⁷⁸ Schuller, *JAZZIZ*, 72.

¹⁷⁹ Teachout, 355.

through-composed music influenced by jazz, Henry Martin embodies the modern image of a successful Third Stream composer. Gunther Schuller's publication of Martin's music bestows a vital stamp of approval from the style's most illustrious proponent.

Lydian Mode

Although not quite a movement as large and complex as Third Stream, the appearance of the Lydian mode in American music deserves attention both for its prominence as a kind of subset aesthetic of the Third Stream tradition and its appearance in a number of Martin's *Preludes and Fugues*. Within the jazz arena, George Russell's 1953 landmark book, *The Lydian Chromatic Concept of Tonal Organization*, now in its fourth edition,¹⁸⁰ has been credited, rightly or wrongly, for launching the modal jazz movement and influencing the improvisational styles of Miles Davis, John Coltrane, and Bill Evans.¹⁸¹ Although the theory's full implications are rather detailed, not to mention controversial, its basic tenets are that a Lydian scale fulfills its tonic function better than a major scale, partly due to its semblance as a series of perfect fifths when reordered.¹⁸² Russell describes the Lydian scale and six other possible variations of that scale as members of the Lydian Chromatic Scale and then relates those scales to various

¹⁸⁰ (Brookline, MA: Concept Publishing Company, 2001).

¹⁸¹ Keith Waters, "What is Modal Jazz?" *Jazz Educators Journal* 33:1 (July 2000): 53.

¹⁸² For example, the notes in the F Lydian scale can be arranged as F, C, G, D, A, E, and B, producing ascending perfect fifths and excluding the tritone between the E and B-flat that exists if using the notes of the F major scale. Russell, 9.

chords.¹⁸³ Those scale and chord associations helped to establish the model of chord-scale theory now commonly used in jazz composition and improvisation, setting the stage, in a way, for the pedagogical methods of John Mehegan, Jerry Coker, David Baker, and Jamey Aebersold.¹⁸⁴ For Russell, however, the concept of Lydian seems to transcend jazz theory as a superior philosophical aesthetic, as he maintains that his theory achieves “unity,” and “instantaneous completeness and oneness in the *Absolute Here and Now*.”¹⁸⁵

Not all jazz scholars support Russell’s approach, and the average person in the Western world is not familiar with his concept. Most people, however, at least in the USA, have been abundantly exposed to the Lydian mode via the popular culture of movie music. Consider the well-known themes from the soundtracks to *Jaws* (1975) and *E. T.: the Extra Terrestrial* (1982), as well as the NBC Nightly News theme, *The Mission Theme* (1985) and their Lydian tendencies—all by John Williams (b. 1932), arguably one of Hollywood’s most famous and successful composers of film music and popular concert works.¹⁸⁶ Other popular culture examples are Bernstein’s “Maria” from *West Side Story*, television’s “The Simpsons Theme” (1989) by Danny Elfman, the theme for “The Jetsons” cartoon (1962) by Hoyt Curtin (1922-2000), and countless other soundtrack and television background settings.

¹⁸³ Russell, 12, 20-50.

¹⁸⁴ Martin, “Jazz Theory: An Overview,” 8-9.

¹⁸⁵ Russell, 8.

¹⁸⁶ Christopher Palmer and Martin Marks, “Williams, John,” *Grove Music Online*, (accessed 23 January 2009).

There exists a traditional association between film music and the Lydian mode that is often referenced, albeit sometimes cavalierly, in discussions about music in film. In two particular articles, Jeff Rona and Amin Bhatia urge aspiring film composers to move beyond the normal traditions by finding new ways to use “charming” Lydian scales¹⁸⁷ or simply to not use the Lydian mode.¹⁸⁸ The admonitions to avoid this practice imply that the mode has been used often enough to establish the association. What the use of Lydian achieves in these settings seems to be a feeling of optimism, as the mode is traditionally associated with festivity and light-heartedness.¹⁸⁹ In describing the score for *The Blue Max* by Jerry Goldsmith, who is another prominent composer of film music, reviewer Mark Koldys concurs that the Lydian mode gives the theme a “yearning, heavenly quality.”¹⁹⁰ Perhaps it is the leading-tone quality of the raised fourth aspiring toward the dominant that portrays an affect of desire and hopefulness, or boundlessness and otherworldliness.

The Lydian mode pervades Martin’s Preludes in D Major and E-flat Major. As well, Lydian touches appear often in other works, even if only for a measure or two. It is difficult, perhaps impossible, to know if Martin catches the Lydian bug through the popular culture of movies and television, of which he was certainly aware, growing up in

¹⁸⁷ Jeff Rona, “Reel World: Workshop Blues,” *Keyboard* 24:9:269 (September 1998): 136.

¹⁸⁸ Amin Bhatia, “What Is and What Isn’t,” *Canadian Musician* 23:6 (November-December 2001): 58.

¹⁸⁹ François Michel, ed., *Encyclopédie de la musique* (Paris: Fasquelle, 1961), 117.

¹⁹⁰ Mark Koldys, “Overview: Film Music,” *American Record Guide* 61:2 (March-April 1998): 62.

the 1960s and 70s; the music of Debussy and Ravel, which he studied in his youth; or the jazz of Bill Evans, who himself may have been influenced by George Russell. Regardless of the exact source, which Martin himself probably could not pinpoint, the presence of the Lydian mode in Martin's music is undeniable and widespread.

American Music Idiom

"Americana" is a term that has been used to describe Martin's musical language in the *Preludes and Fugues*.¹⁹¹ While the term is often used by musicians and scholars, it is rarely defined. The concept first surfaced during the nineteenth-century nationalist movement, during which many American composers strove to create a distinctly American style that would represent the relatively young nation. The musical aspects that reflect the idiom exhibit borrowed characteristics from the history of American folk music, as encouraged by Antonín Dvořák (1841-1904), who was invited to the National Conservatory in New York for the main purpose of helping to develop an American nationalistic style.¹⁹² Specific traditional elements that Dvořák mentioned regularly include pentatonicism, flattened leading tones, plagal cadences, drones, and syncopated rhythms.¹⁹³ While his primary material came from African-American spirituals, some of his American contemporaries turned to other sources, such as the use of Anglo-Irish folk tunes by Amy Beach (1867-1944) and the tributes to Amerindian music by Arthur

¹⁹¹ Carey (accessed 8 August 2008).

¹⁹² Döge Klaus, "Dvořák, Antonín," *Grove Music Online* (accessed 3 April 2009).

¹⁹³ Klaus (accessed 3 April 2009).

Farwell (1872-1952) and Charles Wakefield Cadman (1881-1946).¹⁹⁴ After these and other evolutions through the nineteenth and twentieth centuries, musical characteristics of the American idiom are now represented most familiarly in the music of Copland and some of his predecessors and followers. Four important American composers have made particularly significant contributions toward the development of the American idiom: Edward MacDowell (1860-1908), Charles Ives (1874-1954), Aaron Copland (1900-1990), and Leonard Bernstein (1918-1990).

MacDowell was one of the earliest to answer the nationalistic call. Much of his music relates to the American landscape, like his late piano pieces, the *Woodland Sketches* (1896) and *New England Idyls* (1901-02). MacDowell was a close friend of writer Hamlin Garland (1860-1940), who focused on defining America in literature. He shared MacDowell's interest in the Amerindian, reflected by MacDowell in his Second Suite (1891-95) for orchestra, which incorporates Native American melodies.¹⁹⁵ The use of pentatonic scales in "To a Wild Rose," the first piece of the *Woodland Sketches*, is also indicative of folk music, including American. Something about the ingenuousness, candor, and forthrightness of MacDowell's music has contributed to establishing the American idiom.

Charles Ives was also interested in portraying Americana in his music, but through the unique approach of incorporating conventional, everyday themes. His basic

¹⁹⁴ David C. Paul, "From American Ethnographer to Cold War Icon: Charles Ives Through the Eyes of Henry and Sidney Cowell," *American Musicological Society* 59:2 (Summer 2006): 413-414.

¹⁹⁵ Dolores Pesce, "MacDowell, Edward," *Grove Music Online* (accessed 1 January 2009).

images of America included Protestant hymnody, marching band music, and a copious number of American melodies quoted directly, especially patriotic songs. These themes were included in most of his pieces, some with programmatic titles, such as the *Variations on "America"* (c. 1891-92), *Orchestral Set no. 1: Three Places in New England* (c. 1912-17), the *Concord Sonata* (c. 1916-1919), and the *Ragtime Dances* (c. 1915-16).¹⁹⁶ Other works with unassuming names like *String Quartet no. 1* (c. 1897-1900) and *Symphony no. 2* (c. 1907-09) also incorporated elements of Americana.¹⁹⁷ Ives's approach to art music recognized the diversity in America, as his mixing of various quotations and styles can be viewed as representative of the "melting pot" of American culture.¹⁹⁸

According to Howard Pollack, Aaron Copland is generally credited with creating a distinctly American style, encouraging the growth of American art music, and being the most prominent American composer.¹⁹⁹ Copland's style was much influenced by the popular music he listened to in his youth and the jazz he encountered in New York and Paris, and his eventual efforts to develop a distinctly American style were apparently intentional.²⁰⁰ Some of the most significant extra-musical themes in Copland's works include his score for the film version of *Of Mice and Men* (1939), his opera *The Tender*

¹⁹⁶ Compositional dates are difficult to establish for Ives because of his practice of reworking pieces over many years. J. Peter Burkholder, "Ives, Charles," *Grove Music Online* (accessed 2 January 2009).

¹⁹⁷ Burkholder (accessed 2 January 2009).

¹⁹⁸ Larry Starr, "Ives, Gershwin, and Copland: Reflections on the Strange History of American Music," *American Music* 12 (Summer, 1994): 169.

¹⁹⁹ "Copland, Aaron," *Grove Music Online* (accessed 1 January 2009).

²⁰⁰ Pollack (accessed 1 January 2009).

Land (1952-54), the orchestral *Lincoln Portrait* (1942), and of course the well-known ballets *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1943-44).²⁰¹ All of these references to American literature, politics, and ideals help to identify Copland's music with the American idiom.

Specific musical characteristics associated with this American style are difficult to nail down, but most can be found in Copland's music. Some musical characteristics of his harmonic style are quartal and quintal harmonies, such as those found in *Fanfare for the Common Man* (1942), and the pandiatonicism, or free use of diatonic degrees in a chord,²⁰² in *Appalachian Spring*.²⁰³ Others include triad-based motives, as in the opening of *Appalachian Spring*,²⁰⁴ and a general simplification of style, partly aimed at better reaching the masses.²⁰⁵ Copland employed a simpler style for the soundtrack to *Of Mice and Men* (1939), symbolic in this case of pastoral landscapes and the plight of the working class. The triadic leaping melodies, such as those accompanying sweeping ranch-like landscapes in *Of Mice and Men*, are "evocative of western folk song."²⁰⁶ Open fifths, like those in Copland's introductory prelude to the suite (1939) based on his 1938

²⁰¹ Pollack (accessed 1 January 2009)..

²⁰² Scale degrees 6, 7, and 9 are most commonly added. Nicolas Slonimsky, *Music Since 1900* (New York: C. Scribner's Sons, 1971).

²⁰³ Pollack (accessed 1 January 2009)..

²⁰⁴ Starr, 183.

²⁰⁵ Copland credited Virgil Thompson for the stylistic influence of simplification, with Thompson having used it first in film music. Sally Bick, "'Of Mice and Men': Copland, Hollywood, and American Musical Modernism." *American Music* 23:4 (Winter, 2005): 432.

²⁰⁶ Bick, 454.

ballet, *Billy the Kid*, represent the open space and isolation of the landscape.²⁰⁷ Copland's great achievement via these various methods was the creation of an original modern American idiom without relying solely on already existing folk songs.²⁰⁸

When Copland was at Harvard, he met the younger composer Leonard Bernstein, and the two continued a lifelong friendship. The foundation for Bernstein's music came from attributes of Copland's style, especially the 1920s jazz characteristics and the Judaic elements.²⁰⁹ His commitment to creating distinctly American music was also indicated in his thesis at Harvard, entitled *The Absorption of Race Elements into American Music*.²¹⁰ Urban settings, a relatively unexplored subject for art music, were reflected in *West Side Story* (1957) and his music for the film *On the Waterfront* (1954).²¹¹ Bernstein's involvement with American musical theater and the inclusion of those popular and jazz elements in his choral, orchestral, and other works helped to make his music particularly American. The scope of his influence was broadened through his being a popular figure within mainstream American culture, well known as a conductor and educator and reaching a wide audience with his music's popular aspects.

These four composers all aided in creating a body of literature with a distinctly American sound. MacDowell led the way as an early proponent of the tradition, while Ives contributed everyday elements, which were at that time normally aesthetically

²⁰⁷ Bick, 450.

²⁰⁸ Bick, 463.

²⁰⁹ David Schiff, "Bernstein, Leonard," *Grove Music Online* (accessed 1 January 2009).

²¹⁰ Schiff (accessed 1 January 2009).

²¹¹ Schiff (accessed 1 January 2009).

associated with popular music rather than art music. Copland added jazz elements, and Bernstein broadened that tradition. While all have contributed to the formation of the American idiom, Copland is frequently referred to as the quintessential American composer. He is so much identified with “Americana” that his name is often employed synonymously, as in reviewer Christian Carey’s reference to Martin’s Fugue in G major as an example of Martin’s “Coplandesque ‘Americana’ sound.”²¹²

As with jazz and French Impressionism, the boundaries between traditions are blurred due to cross-influences and shared characteristics between styles. For example, triadic motives and open fifths can signify the American idiom, but Debussy also used falling thirds and open fifths in his music. The uncertainty again arises as to who influenced whom and how Martin’s original source can be determined. Regardless of these characteristics’ authentic origins, they do exist in Martin’s music along with many examples of the American idiom. Copland and Bernstein are especially influential, perhaps because they are more recent and perhaps because of their common interest with Martin in jazz and popular music.

Nineteenth- and Twentieth-Century Europeans

The additional influences of the Romantic and twentieth-century composers Chopin, Busoni, Bartók, and Stravinsky, but also especially Debussy and Ravel, have affected Martin’s moods, gestures, textures, and approach. Sometimes the connection is explicit, as in Martin’s Prelude in C-sharp Minor and Prelude in F Major which virtually

²¹² Carey (accessed 8 August 2008).

quote the opening of Chopin's Etude in C-sharp Minor, op. 25, no. 7. At other times there is a striking similarity of texture to Romantic trends, as in Martin's Fugue in B Minor which bears a strong resemblance to Busoni's *Indianisches Tagebuch*. The polymetric, percussively repeated chords of Bartók and Stravinsky are evident as well (Martin's Prelude in E-flat Major).

Chapter V fleshes out these compositional contexts with specific examples. The result is a rich, multigenerational heritage that sets the fertile groundwork from which Martin's unique voice emerges.

CHAPTER V

EXAMPLES OF INFLUENCE

It is perhaps to be expected that a broadly cultured, highly trained composer like Martin would reveal multiple aesthetic sources in a large, multisectioned work composed over a ten-year period. It is perhaps less predictable that those sources would be so easily identifiable or that the resulting musical language would come forth as a unified style instead of a pastiche. Martin's genius lies precisely in welding together these disparate sources and coming out with his own voice. In order to appreciate the brilliance of his amalgamation, specific examples are offered now that show links to a rich array of composers.

Evans and Hancock

Martin's compositional style and background in jazz suggest considerable familiarity with the playing styles and chord voicings of jazz pianists, particularly Bill Evans and Herbie Hancock. Portions of the *Preludes and Fugues* certainly indicate Martin's affinity for these musicians, both of whom he has named as inspirations.²¹³ Martin's years spent playing, listening to, and analyzing jazz have contributed to his innate sense of the language and perhaps a subconscious propensity for imitation.

²¹³ See Chapter IV, first paragraph.

One specific voicing of seventh chords, the 4/2 inversion, is used frequently in the mid-register by Bill Evans and also by Martin, observable in the *Preludes and Fugues* as early as the first measure of the first prelude, seen in Example 1. This sonority, comprised of at least three and sometimes four notes, is distinguished by the lowest two notes, which are separated by a major or minor second. These two notes, sounded together, produce a sonic “crunch,” especially when the distance is a minor second.

Example 1: Martin, Prelude in C major, mm. 1-2

Allegro molto

The musical score for Example 1 is for Martin's Prelude in C major, measures 1-2. It is in 12/16 time. Measure 1 begins with a piano (*p*) dynamic. Measure 2 features a forte (*f*) dynamic and a D major 4/2 chord (labeled $D\Delta \frac{4}{2}$) in the right hand. The left hand has a bass line with a piano (*p*) dynamic in measure 2.

Martin also employs the 4/2 voicings or “crunch” chords in several places in the G major Prelude, the usage in measure four shown in Example 2. An abundance of chromatically ascending 4/2 chords occurs in mm. 5-6 of Martin’s Fugue in A-flat major (see Example 3.)

While the piano music of Bill Evans contains many instances of 4/2 chords, two examples are shared here as particularly clear illustrations of the texture: in m. 187 of “Emily” (1964), as shown in Example 4, and in “Funkarello” (1971), mm. 315-16, as shown in Example 5. In “Emily,” the left hand voicing is identical to a D maj4/2 chord

Example 2: Martin, Prelude in G major, m. 4

4 $B^b \Delta + 5 \frac{4}{2}$

Example 3: Martin, Fugue in A-flat Major, mm. 5-6

5 $\frac{4}{2}$ voicings

6

even though the overall harmony is Bm7, while “Funkarello” contains an A-flat maj4/2 chord.

Example 4: Evans's version of Johnny Mandel's "Emily," m. 187²¹⁴

Example 5: Evans, "Funkarello," mm. 315-16²¹⁵

Other “crunch” chords, not strictly in the 4/2 inversion, also pervade both Evans’s and Martin’s music. The third measure of Martin’s E-flat minor Prelude, seen in Example 6a, and mm. 10-12, shown in Example 6b, both contain instances of such chords. The second phrase of Martin’s prelude begins in m.3, in which both the crunch voicings and melodic outline (circled) bear a striking resemblance to m. 107 of Evans’s 1960 recording

²¹⁴ Bill Evans, “Emily,” *Bill Evans Trio, Vol. 3* (Milwaukee: Hal Leonard Corporation, 2003), 32.

²¹⁵ “Funkarello,” *Bill Evans Trio, Vol. 3*, 66.

of Thelonious Monk's "Round Midnight," seen in Example 7 (also with circled melodic notes). Example 8 in its entirety, showing mm. 253-57 of "Autumn Leaves," offers a quintessential section of Evans's crunch chord texture, analogous to mm. 10-12 of Martin's E-flat minor Prelude from Example 6b.

Example 6: Martin, Prelude in E-flat minor

a) mm. 1-3

1

p legato

crunch chords

b) mm. 10-12

10

p legato

Example 7: Evans's version of Thelonious Monk's "Round Midnight," m. 107²¹⁶

crunch voicings

C[∅] F7 Fm7 b5 B^b7

Example 8: Evans's version of Joseph Kosma's "Autumn Leaves," mm. 253-257²¹⁷

crunch voicings F7 Bmaj7

A7

E^b7 (b13 #9)

²¹⁶ Bill Evans, "Round Midnight," *The Bill Evans Trio, Vol. 3*, 90.

²¹⁷ Bill Evans, "Autumn Leaves," *The Bill Evans Trio, Vol. 1* (Milwaukee: Hal Leonard Corporation, 2003), 55.

The category of crunch chords contains a subset—a particular type of minimal, three-note crunch voicing, seen in Martin’s *Preludes and Fugues* and also from his predecessors. Such chords are featured at the beginning of Bill Evans’s “Orbit” (1967), as shown in Example 9, and in the first few measures of the Prologue to Bernstein’s *West Side Story* (1957), shown in Example 10, in which the theme is comprised of a similar three-note cluster.

Example 9: Evans, “Orbit,” m. 1²¹⁸

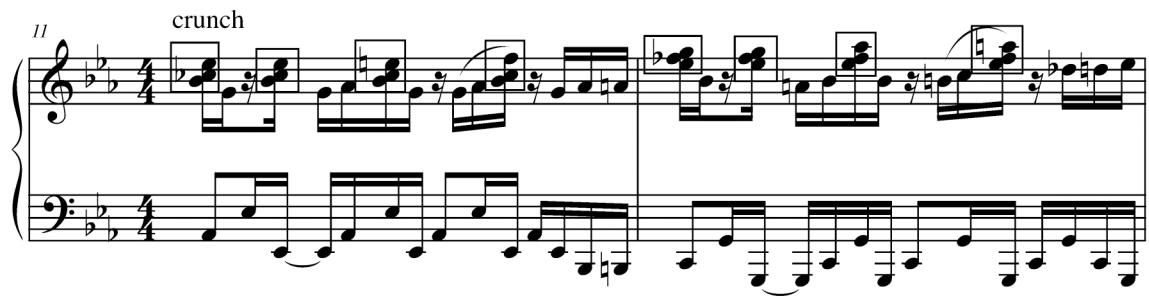
Example 10: Bernstein, “Prologue” from *West Side Story*, mm. 1-4²¹⁹

²¹⁸ Evans, “Orbit,” *Bill Evans Plays*, 24.

²¹⁹ Bernstein, “Prologue,” *West Side Story* (New York: G. Schirmer, 1959), 3.

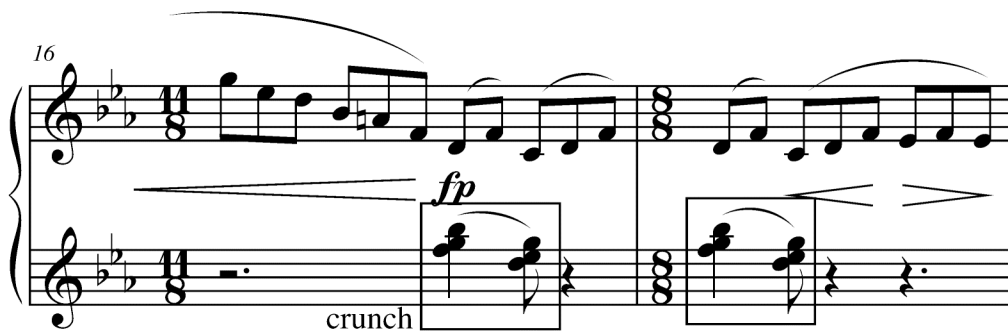
A similar motive pervades mm. 11-12 of Martin's C minor Prelude (in Example 11). Several examples also occur in Martin's Prelude in E-flat major, first in mm. 16-17 (see Example 12a), where the left-hand texture is very similar to Bernstein's opening to *West Side Story*, and later as a repetitive rhythmic figure in mm. 41-43 (see Example 12b).

Example 11: Martin, Prelude in C minor, mm. 11-12



Example 12: Martin, Prelude in E-flat major

a) mm. 16-17



b) mm. 41-43

41 crunch
marcato
fp *f* *f*

Another trait of Evans's style is quartal voicing. In Martin's Prelude in E-flat minor, through which the influence of Bill Evans is almost omnipresent, the first two chords of the first measure, shown in Example 13, are analogous to Evans's quartal voicing of the two-chord response in "So What" (1959) by Miles Davis, seen in Example 14. Evans uses the same voicing for the G-flat13 chord (spelled enharmonically) in m. 21 of "One for Helen" (1968), as shown in Example 15.

Example 13: Martin, Prelude in E-flat minor, m. 1

"So What" chords
p legato

Example 14: Davis, transcription of Evans, “So What,” m. 1²²⁰



Example 15: Evans, “One for Helen,” m. 21²²¹

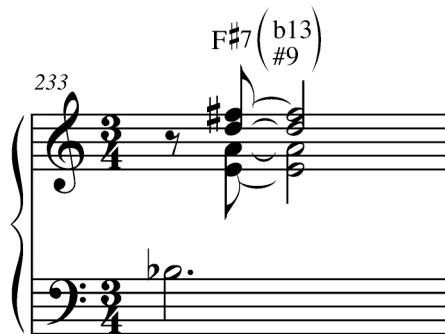


One particular harmony Evans uses frequently in his piano music is a seventh chord with a flat13 and a sharp 9. It appears as an E-flat 7(flat13/#9) chord in m. 257 of “Autumn Leaves” (1947), see end of Example 8, and as an F# 7(flat13/#9) chord in m. 233 of “Alice in Wonderland” (1951), see Example 16. The same harmony and voicing can also be observed in the last chord of m. 5 of Martin’s Prelude in E-flat minor as a B-flat 7(flat13/#9), shown in Example 17.

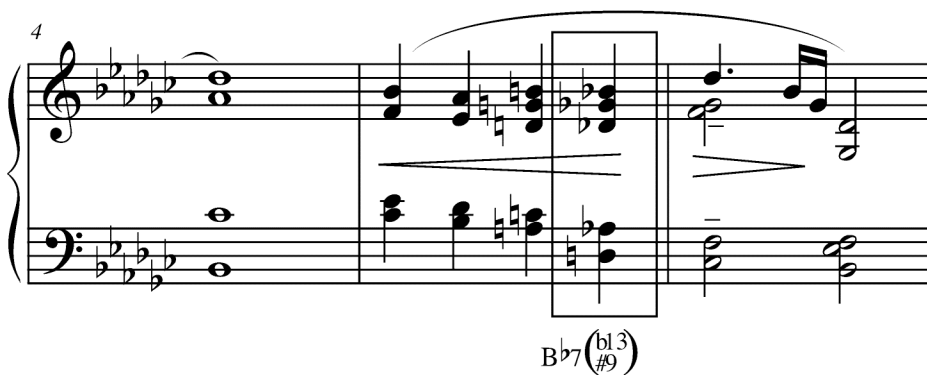
²²⁰ Example is referenced from Figure 12-2 in the chapter, “So What Chords” in Mark Levine, *The Jazz Piano Book* (Petaluma, CA: Sher Music, 1989).

²²¹ Bill Evans, “One for Helen,” *Bill Evans Plays* (New York: TRO-Ludlow Music, 1969), 15.

Example 16: Evans, “Alice in Wonderland,” m. 233²²²



Example 17: Martin, Prelude in E-flat minor, mm. 4-6



Aspects of Herbie Hancock’s approach are also emulated by Martin on occasion. Hancock’s style is illustrated here in two excerpts from “Oliloqui Valley” (1975). Similar to the E min/F min and E-flat min/E min bitonal chords in m. 10 of the Hancock transcription (see Example 18a) is the G# maj/A min bitonal chord Martin uses in m. 4 of his Prelude in F-sharp minor (see Example 19), although Martin’s chords are arpeggiated.

²²² Bill Evans, “Alice in Wonderland,” *The Bill Evans Trio, Vol. 1*, 18.

Example 18: Hancock, “Oliloqui Valley”

a) m. 10²²³

b) m. 143²²⁴

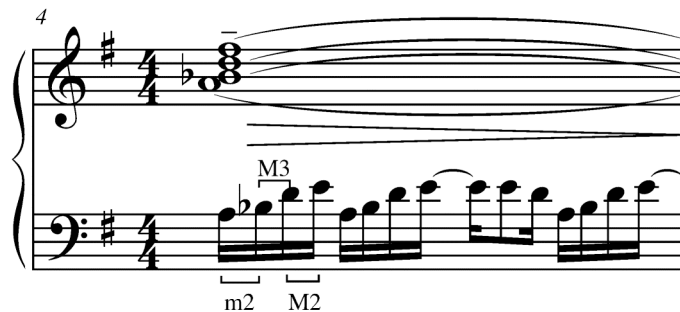
Example 19: Martin, Prelude in F-sharp minor, m. 4

²²³ Herbie Hancock, “Oliloqui Valley,” *Classic Jazz Compositions and Piano Solos*, transcribed by Bill Dobbins (Rottenburg, Germany: Advance Music, 1992), 8.

²²⁴ Hancock, 14.

In the final chord of “Oliloqui Valley,” the voicing in the left hand is comprised of the intervals of a minor second, major third, and major second, from bottom to top (see Example 18b). This particular voicing and span of intervals also appears in m. 4 of the left hand figure that pervades Martin’s G major Prelude (see Example 20), again in an arpeggiated form.

Example 20: Martin, Prelude in G major, m. 4



Debussy and Ravel

As mentioned in Chapter IV, pinpointing definitive sources for musical elements that exist in more than one style can be difficult—particularly with regard to jazz and French Impressionistic music. The crunch voicings and bitonal chords already illustrated in jazz settings are also in Impressionism. Although the current chapter has already examined crunch and bitonal chords in Martin’s *Preludes and Fugues*, certain instances appear to be modeled more on the Impressionist approach to these characteristics. Other Impressionistic elements, like the bass-register open fifths and pentatonic quartal harmonies frequently used by Debussy, also appear to have influenced Martin.

Examples of crunch voicings are found in the piano music of Debussy and Ravel, the two most notable composers in Impressionism. Consider the E-flat m9 “crunch” voicing of Debussy’s “Clair de lune” from *Suite Bergamasque* (1905), as shown in Example 21, or the closely stacked chord that opens Ravel’s “Menuet Antique” (1895), seen in Example 22. Similar to both examples are the crunch voicings in mm. 5-6 of Martin’s Prelude in D-flat major (see Example 23).

Example 21: Debussy, “Clair de lune,” mm. 15-16

Tempo rubato

15

E \flat m9

2

pp

2

crunch

Example 22: Ravel, “Menuet Antique,” m. 1

Majestueusement ♩ = 76

1

crunch

sf

très marqué.

Example 23: Martin, Prelude in D-flat major, mm. 5-6

Ravel's approach to the Bm9 and Em9 crunch chords in the first movement of his "Sonatine" (1903-05), seen here in Example 24, could have inspired the B-flat m9 and A-flat maj9 chords in Martin's Prelude in B minor, shown in Example 25.

Example 24: Ravel, "Sonatine," mvt. 1, mm. 34-35

A clear use of bitonality can be observed at the end of Debussy's "Ondine" from his *Préludes, Book 2* (1913). D major chords in the right hand alternate with F-sharp major chords in the left-hand. Example 26 shows the pattern's inception at m. 65, which continues for the next seven measures until D major is triumphant in the final measure. A

Example 25: Martin, Prelude in B minor, mm. 36-37

36 $B\flat m9$ crunch $A\flat \Delta 9$ crunch *mf*

similar alternation of chords occurs in mm. 31-34 of Martin's Prelude in B-flat major, the struggle between an A-flat 7sus chord and an Em7 chord shown in Example 27.

Example 26: Debussy, "Ondine," m. 65

65 $Dmaj$ $F\sharp maj$ $Dmaj$ $F\sharp maj$ $Dmaj$ *p* aussi léger que possible *pp*

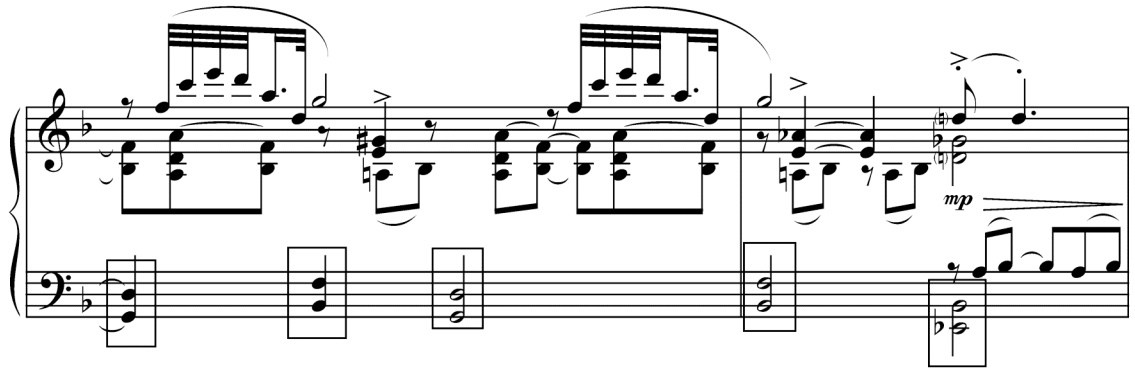
Example 27: Martin, Prelude in B-flat major, mm. 31-34

31 rapido e liberamente cresc. E m7 A b7 sus 8va - E m7 8va - A b7 sus ff

One particular compositional texture consistently used by Debussy, and also employed by Ravel, is the use of sustained fifths in the bass register. Examples 28 and 29 show, respectively, left-hand fifths in “Oiseaux tristes” from *Miroirs* (1904-05) by Ravel and in “Le vent dans la plaine” (1909) from Debussy’s *Préludes, Book 1*. The existence of such fifths here as well as in Debussy’s “Pagodes” from *Estampes* (1903), in the “Prelude” movement of his *Suite Bergamasque*, and in many other works for solo piano prove it to be a well-established characteristic in his music that also affected Martin.

Example 28: Ravel, “Oiseaux tristes,” mm. 22-25

22 p 5ths in bass 2 ped. pp



Example 29: Debussy, “Le vent dans la plaine,” mm. 9-12

Two examples in Martin’s *Preludes and Fugues* of bass-register fifths are found in his Preludes in B-flat major and G major. Like Debussy interspersing left-hand fifths with lyrical chords in mm. 9-10 of “Clair de lune,” (see Example 30), Martin employs a comparable texture in mm. 36-38 of the Prelude in B-flat major (see Example 31). The broken descending fifths used by Debussy in mm. 5-7 of “Reflets dans l’eau” from *Images, Series I* (1905), seen in Example 32, are reflected in Martin’s G major Prelude, here as ascending fifths and shown in Example 33. The pattern of mm. 28-29 illustrated in this example continues every few measures through most of the movement.

Example 30: Debussy, “Clair de lune,” mm. 9-10

5ths in bass

Example 31: Martin, Prelude in B-flat major, mm. 36-38

a tempo

5ths in bass

Example 32: Debussy, “Reflets dans l’eau,” mm. 5-7

pp

broken 5ths

Example 33: Martin, Prelude in G major, mm. 28-29

A distinctive approach to pentatonicism, another common trait of Impressionism, provides a stunning parallel between the compositional styles of Debussy and Martin.

The pentatonic quartal runs in m. 51 of Martin's E-flat minor Fugue, shown in Example 34, are analogous to the pentatonic quartal runs in mm. 27-30 of "Pagodes" from *Estampes* by Debussy (see Example 35).

Example 34: Martin, Fugue in E-flat minor, m. 51

Example 35: Debussy, “Pagodes,” mm. 27-30

pentatonic quartal

27

pp

Rit.

pp

ped.

Perhaps the most strikingly Impressionistic piece by Martin is the Prelude in C-sharp minor. The texture in mm. 2-3, shown in Example 36, continues throughout the prelude. Here we see crunch chords and bass-register fifths in the left hand, both indicative of Impressionism. The link between Martin’s C-sharp minor Prelude and Impressionism is strengthened further by the similarity between the fast-moving groups of descending triplets in the right hand (see Example 36) and the right-hand figuration in m. 3 of Ravel’s “Noctuelles,” the first movement of *Miroirs* (see Example 37).

Example 36: Martin, Prelude in C-sharp minor, mm. 2-3

leggiero

2

p

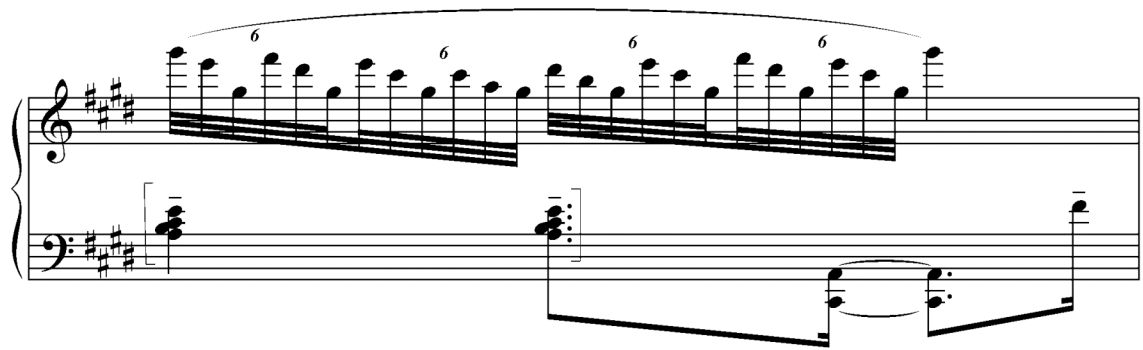
crunch

mp

cantabile

pp

5ths in bass



Example 37: Ravel, “Noctuelles,” m. 3

The Lydian mode is discussed in Chapter IV in reference to the chord-scale theory in jazz inspired by George Russell and the mode’s presence in popular music, especially in film scores. This mode serves as another link among jazz, Impressionism, and Martin, shown here first in three examples of Debussy’s music (with sharp degree four pitches circled). A Lydian inflection is observable in “Les sons et les parfums tournent dans l’air du soir” from *Préludes, Book 1* (see Example 38), “Ondine” from *Préludes, Book 2* (see Example 39), and the “Passepied” movement from *Suite Bergamasque* (see Example 40).

Example 38: Debussy, “Les sons et les parfums,” mm. 50-53

Comme une lointaine sonnerie de cors Encore plus lointain et plus retenu

50

A Lydian *pp* *pp* *pp* *pp*

8a bassa 8a bassa 8a bassa 8a bassa

Example 39: Debussy, “Ondine,” mm. 16-17

au Mouvt D Lydian

8

16

p

$\frac{1}{2}$

Example 40: Debussy, “Passepied,” mm. 125-26

125

più p

D Lydian inflection

Martin's *Preludes and Fugues* contain many sections in Lydian mode, some more extensive than others. The longest is in Martin's Prelude in E-flat major, whose key is decidedly E-flat Lydian because of the A-natural almost as persistent as the tonic E-flat. The Lydian mode illustrated in Example 41 continues for the first twenty-five measures of the movement and later returns.

Example 41: Prelude in E-flat Major, mm. 1-5

Molto allegro

The musical score for Example 41 is in 14/8 time and E-flat major. It consists of two systems. The first system contains measures 1-4, and the second system contains measures 3-5. The first staff is the right hand, and the second staff is the left hand. In measure 1, the right hand has a circled section of notes labeled 'E-flat Lydian' and 'pp'. Above the first staff, '8va' is written with a dashed line. Below the first staff, '15ma' is written with a dashed line. In measure 3, 'et al.' is written above the first staff. In measure 5, '15ma' is written below the first staff. The piece ends with a 'p' dynamic marking in measure 5.

The Prelude in D major also opens with an extended section in D Lydian, shown in Example 42, which is then repeated several times, transposed to various Lydian tonal centers. Example 43 illustrates another Lydian touch at the end of the A major Prelude.

After Martin's highly Lydian Prelude in E-flat major comes the corresponding Fugue in E-flat major, whose subject, shown in Example 44, contains both a flat scale-degree 7 and a raised scale-degree 4. The subject, then, is in the Lydian dominant mode,

Example 42: Martin, Prelude in D major, mm. 1-6

sharp 4

ff

pp

D Lydian

et al.

3

m.s.

Example 43: Martin, Prelude in A major, mm. 84-85

84

p

which is also known as the Lydian/Mixolydian mode or the Lydian flat-seven scale, the last of these labels being the most descriptive in defining the mode. The Lydian dominant mode can be found in some jazz standards like “Take the A Train” (1941) by Billy Strayhorn (1915-1967) and “I Got It Bad” (1941) by Duke Ellington. Lydian dominant harmony, can even be found earlier in the Western music tradition, as in the opening of Wagner’s *Tristan und Isolde* (1858-59) in which an E7sharp11 chord occurs in the third bar.

Example 44: Fugue in E-flat Major, mm. 1-3

Molto allegro *1*

E \flat Lydian dominant

flat 7

sharp 4

3

Many other preludes and fugues by Martin contain brief sections that incline toward the Lydian mode, the Lydian dominant mode, or both—namely in the Prelude in C major, Prelude in C-sharp minor, Prelude in F-sharp minor, Prelude in G major, Prelude in A-flat minor, Prelude in A major, Prelude in B-flat major, Fugue in B-flat major, Prelude in B major, Fugue in B major, and Prelude in B minor. Martin also ends a

number of movements on the tritone of the piece's given key, the tritone being another indication of the Lydian mode. This happens in the Prelude in D minor, Fugue in E-flat major, Fugue in F major, and Prelude in F minor.

Copland and Bernstein

The concept of Americana, or the American music idiom, is linked most prominently with the characteristics of music of Aaron Copland's music, such as quartal and quintal harmonies, pandiatonicism, and triad-based motives. Martin's C major fugue, whose subject seen in Example 45, conveys Americana through the implied C Maj9 chord (pandiatonicism) in m. 1 and through the thirds outlined within the broken chords.

Example 45: Martin, Fugue in C major, mm. 1-2

Andante espressivo

The musical score for Example 45 shows the first two measures of Martin's Fugue in C major. The tempo is marked 'Andante espressivo'. The key signature is one sharp (F#), indicating C major. The time signature is 4/4. The melody is written in the treble clef and consists of eighth and sixteenth notes. In the first measure, a bracket under the first three notes (C, E, G) is labeled 'C Δ9', indicating a C major 9th chord. Arrows labeled '3rd' point to the intervals between the first and second, and second and third notes in both measures. The bass line is mostly empty, with a few notes in the second measure.

A similar texture can be found in mm. 7-8 of Copland's "Down a Country Lane" (1962), shown in Example 46, in which stacked, melodic thirds also outline a B-flat maj9 harmony above the B-flat pedal tone. Copland's "Piano Blues No. 1" (1926-27) also

contains melodic thirds implying a C maj9 chord through the last three eighth notes in both hands in m. 11 (see Example 47).

Example 46: Copland, “Down a Country Lane,” mm. 7-8

Example 47: Copland, “Piano Blues No. 1,” m. 11

The first movement of Bernstein’s *Four Anniversaries* (1948), “For Felicia Montealegre,” contains several examples of thirds forming seventh and ninth chords, like the Gm9 chord in mm. 6-8(see Example 48a) and the E-flat maj9 chord in m. 30 (see Example 48b). An amalgam of Bernstein’s textures is found in the opening of Martin’s

Fugue in G major (see Example 49), referred to by reviewer Christian Carey as having a “Coplandesque ‘Americana’ sound.”²²⁵

Example 48: Bernstein, “For Felicia Montealegre”

a) mm. 6-8

6 descending 3rds G m9
mp dolce

This musical score is for measures 6-8 of Bernstein's "For Felicia Montealegre". It is written for piano in 3/8 time. The key signature has two flats (B-flat and E-flat). The melody in the right hand consists of descending thirds, starting on G4 and ending on E3. The bass line in the left hand is a simple accompaniment. The dynamic marking is *mp* (mezzo-piano) and the articulation is *dolce* (sweetly). A chord symbol G m9 is indicated above the first measure.

b) m. 30

30 E \flat Δ 9 *sensibile*

This musical score is for measure 30 of Bernstein's "For Felicia Montealegre". It is written for piano in 3/8 time. The key signature has two flats (B-flat and E-flat). The melody in the right hand is a descending line of eighth notes. The bass line in the left hand is a simple accompaniment. The dynamic marking is *sensibile* (sensitive). A chord symbol E \flat Δ 9 is indicated above the first measure.

Another connection to jazz and Americana is Martin's Prelude in E-flat minor. Discussed earlier in this chapter (refer to Example 6a) in reference to the style of Bill Evans, this prelude is also reminiscent of Copland's "Piano Blues No. 3" (1948), whose

²²⁵ Carey (accessed 8 August 2008).

Example 49: Martin, Fugue in G major, mm. 1-3

Andante espressivo

The musical score for Example 49 is in G major, 3/8 time, and Andante espressivo. It shows the first three measures of the piece. The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords labeled Bm7 and Gm9. The piece concludes with a final cadence in the right hand.

opening is shown in Example 50. The melodic outline, slow block chords, and mood of the harmonies are all very similar to Martin's approach to the E-flat minor Prelude.

Example 50: Copland, "Piano Blues No. 3," m. 1

Muted and sensuous (♩ = 66)

The musical score for Example 50 is in E-flat major, 4/4 time, and Muted and sensuous. It shows the first measure of the piece. The right hand features a melodic line with a slur, while the left hand provides harmonic support with chords. The piece is marked *mf* and *sonorous*.

Chopin, Busoni, Bartók, and Stravinsky

The influence of nineteenth-century Romanticism on Martin's *Preludes and Fugues* is prevalent enough to be considered a trend in his work. This is particularly true of the music of Chopin, whose impact is evident in several of Martin's movements, especially the Preludes in C-sharp minor, F major, and F minor. Martin's C-sharp minor Prelude opens with a meterless measure containing a wandering vocal line in an

improvisatory style (see Example 51, m. 1), much like the opening measure of Chopin's Étude, op 25, no. 7 in the same key (see Example 52). Impressionistic influences on Martin's C-sharp minor Prelude have already been mentioned in this chapter, but the left-hand melody with right-hand figurations (see Example 51, m. 2) also resembles Chopin's writing. Martin himself makes this comparison in his liner notes.²²⁶ Martin's Prelude in F major also begins with a free and lyrical single-voice introduction, shown in Example 53, like his Prelude in C-sharp minor (see m. 1, Example 51) and again comparable to Chopin's C-sharp minor Étude (see Example 52).

Example 51: Martin, Prelude in C-sharp minor, mm. 1-2

1 Adagio espressivo

p

2 *leggiere* *p*

cantabile *mp* *pp*

²²⁶ Henry Martin, notes for Henry Martin's *Preludes & Fugues*, performed by Sara Davis Buechner, GM 2049, 1994, compact disc, 4.

Example 52: Chopin, Étude in C-sharp minor, op. 25, no. 7, m. 1

1 **Lento** (♩ = 56)

p

mf

Ad. *

Example 53: Martin, Prelude in F major, m. 1

1 **Rubato con espressione**

p

mf

An even more dramatic and virtuosic movement of Martin's, the Prelude in F minor, composed of sixteenth notes in octaves, with the same melody in each hand, is illustrated in Example 54. The doubled melody and shape of the melodic outlines suggest both Chopin's E-flat minor Prelude, op. 28, no. 14, shown in Example 55, and the fourth movement of Chopin's Sonata in B-flat minor (op. 35), shown in Example 56.

Also virtuosic are Martin's F minor Fugue, which ends the first half of the cycle, and his B minor Fugue, which ends the entire cycle. Both fugues build in intensity as the texture thickens toward the ends of each movement. The scalar octaves and broken chordal figuration are textures used by many Romantics, but it is most often seen in the extroverted performance pieces by composers like Liszt and Busoni—Busoni notoriously

Example 54: Martin, Prelude in F minor, mm. 1-2

Allegro molto agitato

f nonlegato

Example 55: Chopin, Prelude in E-flat minor, op. 28, no. 14, mm. 1-2

Allegro pesante

pesante

Example 56: Chopin, Sonata in B-flat minor, op. 35, fourth movement, mm. 1-2

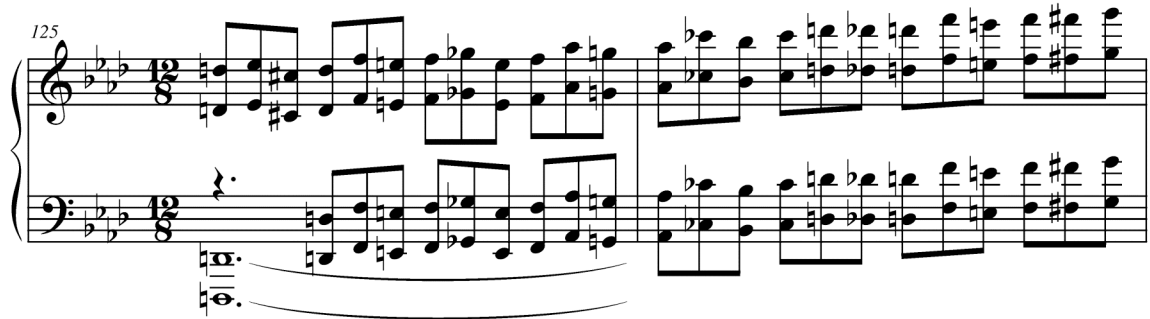
FINALE Presto

sotto voce e legato

a devotee of Bach's music. Example 57, showing several measures toward the end of Martin's Fugue in F minor, and Example 58, showing a passage of Busoni's transcription

of Bach's D-minor Chaconne, together offer a comparison between the rapid scalar octave work in each.

Example 57: Martin, Fugue in F minor, mm. 125-126

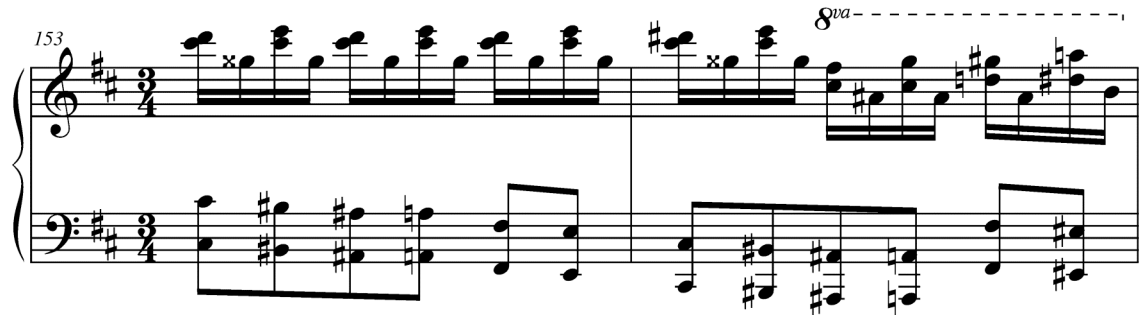


Example 58: Busoni, transcription of Bach's Chaconne from Partita II in D minor for Violin, BWV 1004, mm. 48-49

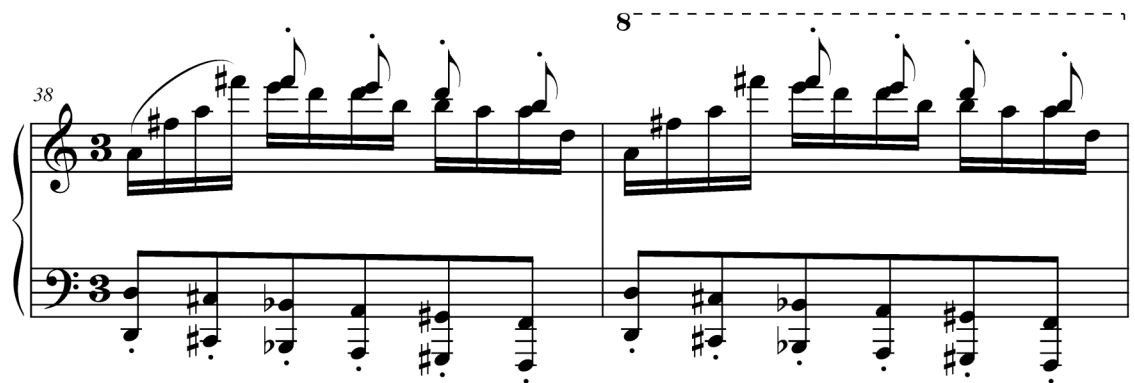


The left-hand octaves and right-hand broken chord figuration in mm. 153-154 of Martin's B minor Fugue (see Example 59) are similar to the left hand and right hand textures of mm. 38-39 in the second movement of Busoni's *Indianisches Tagebuch*, Book I (see Example 60).

Example 59: Martin, Fugue in B minor, mm. 153-154



Example 60: Busoni, *Indianisches Tagebuch (Indian Diary)*, Book I, second movement, mm. 38-39



Martin's *Preludes and Fugues* exhibit similarities to the music of Bartók and Stravinsky, two of his acknowledged influences (see Chapter IV, first paragraph). Bartók, one of Martin's earliest influences,²²⁷ is clearly emulated in Martin's Prelude in E major, seen in Example 61. The multimeter sections and repetitive, short scalar motives resemble the opening measures of Bartók's "Syncopation" from *Mikrokosmos Vol. 5* (1926-1939), shown in Example 62, and the beginning of his "Subject and Reflection" from *Mikrokosmos Vol. 6* (1926-1939), shown in Example 63.

²²⁷ Kiorpes, 86.

Example 61: Martin, Prelude in E major, mm. 1-6

Allegro scherzando

mf

f *p*

Example 62: Bartók, “Syncopation,” mm. 1-4

Allegro ♩ = 152

mf pesante *sf* *f* *sff*

Example 63: Bartók, “Subject and Reflection,” mm. 1-3

Allegro, ♩ = 136 - 144

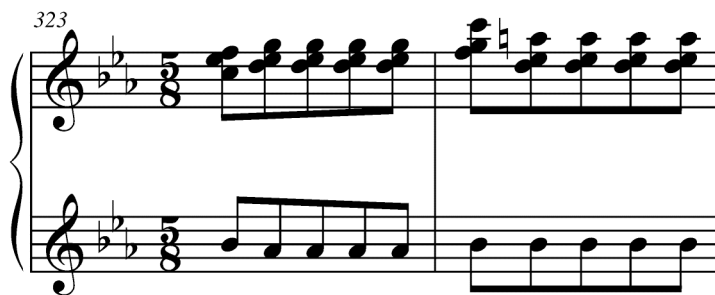
f ben ritmato

Bartók's music is also often marked by percussive rhythmic or thematic ostinato sections, like the crunch-chord section from the eighth "Improvisation on Hungarian Peasant Songs," op. 20, illustrated in Example 64. Stravinsky uses a similar technique, shown in Example 65, in mm. 323-324 of the piano transcription of *The Shrovetide fair* movement of *Pétrouchka*. A transitional thematic section in Martin's Prelude in E-flat major (see Example 66), compared earlier to Bill Evans, is also much like these examples from Bartók and Stravinsky.

Example 64: Bartók, "Improvisations on Hungarian Peasant Songs," op. 20, VIII, mm. 22-25



Example 65: Stravinsky, *The Shrovetide fair*, mm. 323-324



Example 66: Martin, Prelude in E-flat major, mm. 41-43

41

crunch

marcato

fp *f* *f*

Buechner refers to the “Stravinsky-like chord-play”²²⁸ in Martin’s Prelude in C major. Its opening measures, shown in Example 67, are comparable to mm. 162-64 of *Rag Time* by Stravinsky (see Example 68). Both composers use 4/2 crunch voicings in the right hand, followed by single notes a step lower to be played with the right hand thumb.

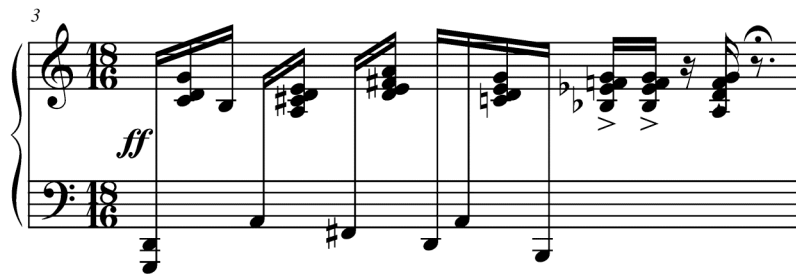
Example 67: Martin, Prelude in C major, mm. 1-3

1

Allegro molto

p *f* *p*

²²⁸ Buechner, 28.



Example 68: Stravinsky, *Rag Time*, mm. 162-164



Atonality, a trait that is prevalent in the *Preludes and Fugues*, is sometimes revealed through tonal meanderings and dissonant jazz-inspired chords, and is at first glance approximated in some of the subjects of Martin's fugues. All twelve notes are represented in the subjects of the D minor, F minor, A-flat major, and B minor Fugues (shown in incipits in Chapter VI); however, the pitches are not arranged so as to avoid a sense of tonality. Therefore, Martin's cycle is not truly similar to Schoenberg's piano music. Martin's twelve-note fugal subjects are similar to several fugal subjects by Shostakovich and Hindemith, especially the twelve-note subject of Fugue 15 from Shostakovich's *24 Preludes and Fugues*. Shostakovich's Fugue 12 subject and the subject of Hindemith's *Fuga tertia in F* from *Ludus Tonalis* both contain eleven notes—

not quite twelve, but, like the rest, close enough to convey a sense of chromaticism if not atonality.

As established through musical examples, some with striking similarities to analogous sections by influential composers, Martin's *Preludes and Fugues* are indebted to previous generations of jazz musicians, Impressionistic composers, nineteenth-century Romantics, and selected twentieth-century composers, as well as the Lydian mode and the American idiom. While stylistic sources of the *Preludes and Fugues* are clear, Martin's set exhibits considerable invention, creativity, and synthesis of other styles. In Chapter VI, each prelude and fugue will be examined individually, with note of the nuances that make each movement unique and worthy of study and performance.

CHAPTER VI

MARTIN'S PRELUDES AND FUGUES IN DETAIL

Although many of Martin's compositions display jazz influences, it is probably somewhat misleading to assert, as Buechner did, that, in the *Preludes and Fugues*, Martin substitutes "blues, rags, fox-trots, and boogie-woogies" for [Bach-like] "inventions, trio-sonata expositions, gigues, and chordal studies."²²⁹ Martin does, in fact, refer to Bach's inventions (in Martin's E-flat Major Fugue, A Minor Fugue, both in two voices), chordal studies (Martin's C Major Prelude, E-flat Minor Prelude), and gigues (Fugue in B Major, Fugue in G Major, Fugue in E-flat Major). But, perhaps more importantly in pinpointing Martin's distinctive compositional voice, his use of jazz elements seems more often a refraction or reconfiguration of the jazz language. While the G-flat Prelude and Fugue pair ("A Slow Drag") is obviously modeled after stride styles, there are no overt blues (rather, as in the D-flat Major Fugue, an abstraction of the blues), and only hints of boogie-woogie (C Minor Prelude) and a few other popular styles such as the tango (C Minor Prelude). Even if Bill Evans's voicings crop up enough times to identify Evans as a major influence, Martin's *Preludes and Fugues* delve equally into atonality, sometimes on the fringes of dodecaphonicism (such as the fugues in D minor, F minor, A-flat major, B minor). Taken as a set, the musical language is a deft synthesis of the textures and moods

²²⁹ Buechner, 29.

of the nineteenth-century Romantics, the bitonality and free-floating sonorities of the Impressionists, the quartal and crunch voicings of Bill Evans, the “Americana” of Aaron Copland, and the atonality of Shostakovich and even Schoenberg. Jazz and pop elements are noticeable but are perhaps not the overridingly apparent aspects of the whole group. Rather, Martin abstracts these jazz and pop features in much the same way as Picasso depicts a bowl of fruit or a nude reclining: as aural or visual elements that are cubistically reconfigured. Martin is no more a composer of jazz fugues than Picasso is a painter of portraits. The *Preludes and Fugues* go beyond Third Stream.

Although Martin follows the *WTC* formula of major-minor alternations, the given tonality is often not apparent throughout the entire movement. Margaret Barela, a reviewer of Group III and Group IV, agrees, saying, “Though he assigns each pair a key, Martin uses the key merely as a point of departure and return, and is more interested in creating a style or ambience.”²³⁰ This chapter does not offer a complete harmonic analysis of each piece or a play-by-play description of each measure, but, rather, discusses each prelude and fugue in terms of its unique or defining characteristics.

²³⁰ Margaret M. Barela, “Guide to Records: Martin, H – ‘Preludes & Fugues 2,’” *American Record Guide* 67:4 (July/August 2004): 134.

Prelude and Fugue I (C major)²³¹

Praeludium I (C major)

Allegro molto

1

p *f*

3

ff *p*

The exuberance of the C major Prelude is conveyed by frenetically alternating fifths and clusters, referred to in Chapter V as “Stravinsky-like chord-play”²³² in a mixed-meter setting. Although several sustained chords and fermatas interrupt the first few phrases, the prelude expresses an overall sense of forward motion through “constant arpeggiations” suggestive of the C major Prelude in *WTC I*.²³³ Most of the harmonies are

²³¹ There is an inconsistency in the titles of these movements. In the published score, the title of the whole set is *Preludes and Fugues*, but each movement is labeled as a “Praeludium” or “Fuga.” Martin’s Latin titles will be retained for incipit titles, but, in agreement with other scholarly references to Martin’s work, the terms “prelude” and “fugue” will be preferred within the discussion.

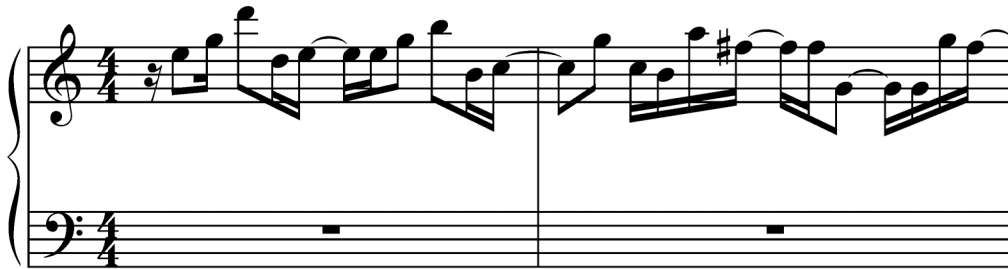
²³² Buechner, 28.

²³³ Martin, notes, 4.

standard jazz chords, progressing through brief tonal centers until ending on a cheery Dmaj7/C chord.

Fuga I (C major)

Andante espressivo



In Chapter V, several comparisons are made between Martin's Fugue in C major and the American idiom, using Copland's "Down a Country Lane" and his "Piano Blues No. 1." Martin frames these elements within a syncopated but simple texture suggestive of a nostalgic 1970s, easy-listening pop ballad. The Maj9 and min9 harmonies are typical jazz chords but not used in a jazz context. Buechner attributes the rising seventh figures to the influence of Ravel.²³⁴ The C major Fugue possesses relatively clear tonal centers, but the wandering toward the sharp keys and then toward the flat keys before returning to C major is, according to Martin, a symbolic and microcosmic preview of the entire set and key scheme.²³⁵ This four-voice fugue ends with an expansion to five voices in the last measure, a sort of polyphonic legerdemain.

²³⁴ Buechner, 28.

²³⁵ Martin, notes, 4.

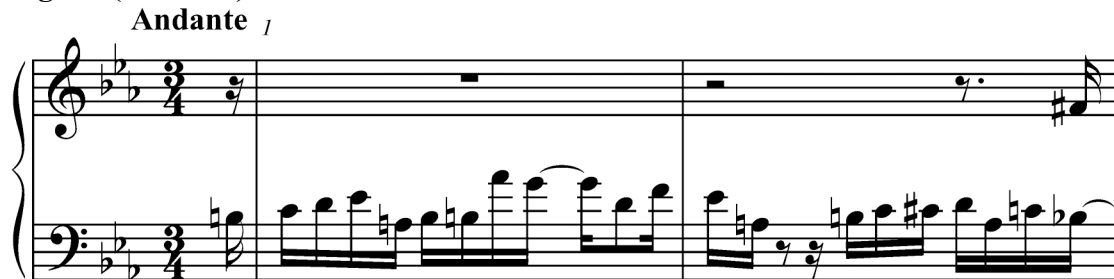
Prelude and Fugue II (C minor)

Praeludium II (C minor)



The key of C minor is generally associated with pathos, gloom, and lamentation,²³⁶ but Martin imparts a restlessness and busyness to his C minor Prelude similar to the mood of Bach's Prelude in C minor from *WTC I* and the Little Prelude in C Minor, BWV 999. The style is suggestive of a tango except for a short section in mm. 22-24 featuring chromatically descending triads in the right hand against a Boogie bass.

Fuga II (C minor)



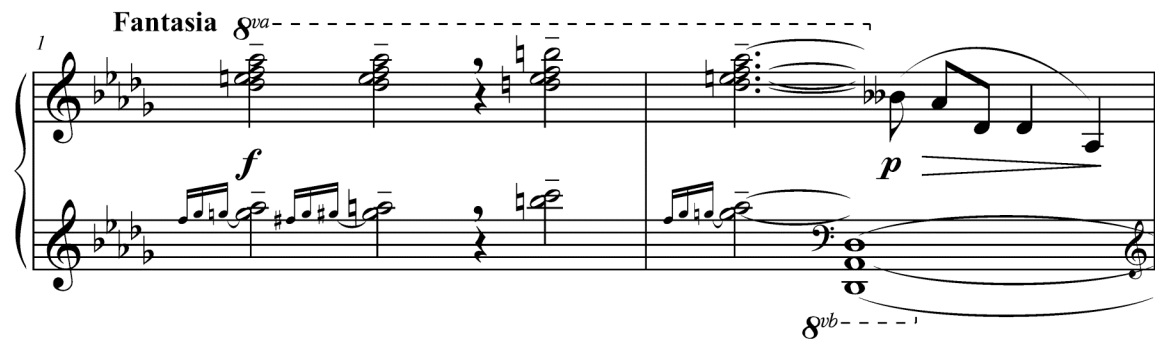
The accompanying Fugue in C minor is very Bach-like in its use of counterpoint and the movement of its ten-note subject, which uses all seven diatonic notes plus three

²³⁶ Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* (Ann Arbor, MI: UMI Research Press, 1983), 35, 117.

chromatic alterations. This fugue is in three voices and contains a great deal of atonal dissonance, from which the listener receives a noticeable reprieve in mm. 25-27 with the aid of a tonal, descending-fifths sequence. Both the prelude and the fugue end on a Cmin6/9(#7) chord.

Prelude and Fugue III (D-flat major)

Praeludium III (D-flat major)



Filled with jazz-inspired melodies and chords, the Prelude in D-flat major is one of the few movements of Martin's in a freer style, communicated in the score through the subtitle of "Fantasia" and several *ad libitum* notations. The scattered flourishes and freedom of meter and tempo help to convey the sense of improvisation, insistent and repetitive in places, almost like a performance by Keith Jarrett.²³⁷

²³⁷ Jazz pianist and composer Keith Jarrett began performing solo concerts with extended improvisations in 1972. Bill Dobbins, "Jarrett, Keith," *Grove Music Online* (accessed 22 February 2009).

Fuga III (D-flat major)



Martin refers to the syncopated subject of his three-voice Fugue in D-flat major as “pure bebop”²³⁸—perhaps a stretch, considering the rather measured, even slightly stilted rhythm when compared to the free-flowing riffs of Charlie Parker. Martin contends that the exposition and first episode together are loosely based on the twelve-bar blues form.²³⁹ While this may not be readily apparent to the listener, the blues style implied by the flat 5 and flat 7 alterations in the five-note subject is more clearly discernible.

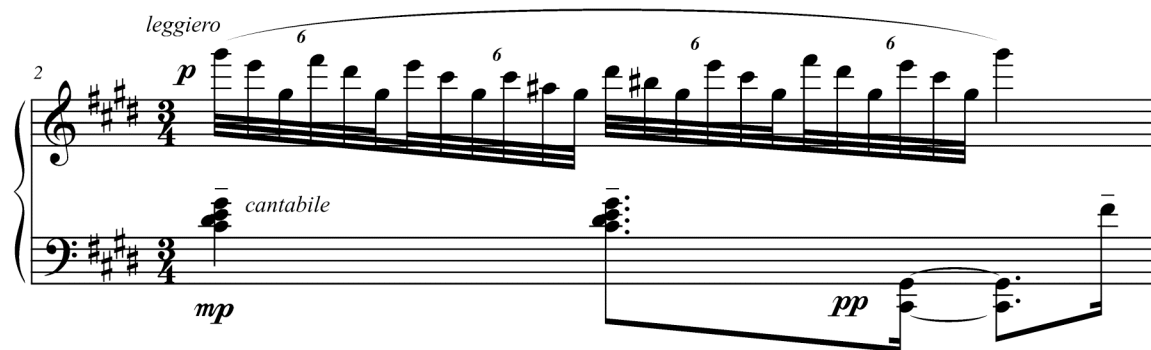
Prelude and Fugue IV (C-sharp minor)

Praeludium IV (C-sharp minor)



²³⁸ Martin, notes, 4.

²³⁹ Martin, notes, 4.



The Prelude in C-sharp minor reflects Chopin's style, both in the improvisatory introductory measure, like that of Chopin's Étude in C-sharp minor, op. 25, no. 7, and in the left hand melody and right-hand figuration of the rest of the piece. It also exhibits characteristics of Impressionism, coinciding well with its dreamy mood, "alt" chords,²⁴⁰ and gentle crunch voicings. Bruce Hodges, in reviewing a performance of the prelude, describes it as "delicate"²⁴¹— an unusual aspect when compared to the aggressiveness of many of these pieces.

Fuga IV (C-sharp Minor)



²⁴⁰ In jazz, labeling a chord with alt, short for altered, signifies that a dominant seventh chord has the standard added notes (9th, 11th, and 13th) chromatically altered.

²⁴¹ Bruce Hodges, "Keys to the Future I," 25 March 2008, *Seen and Heard International*. <http://www.musicweb-international.com/SandH/2008/Jan-Jun08/keys2503.htm> (accessed 16 November 2008).

The fugue's subject contains eleven of the twelve notes in the chromatic scale; the first half of the subject is relatively diatonic, while the second half becomes more chromatic, imparting a highly dissonant and atonal quality to the entire fugue. After each of the additional two voices enter, the piece gradually wanders from its assigned tonality, until returning to its key center via trills on the leading tone and then on the dominant in the fugue's final measures, mm. 32-35.

Prelude and Fugue V (D major)

Praeludium V (D major)

Allegro agitato

ff *pp*

m.s.

Usually a joyful key, D major is tinged with a sense of otherworldliness by the Lydian tendencies in Martin's D major Prelude. The lilting compound meter, most often in 12/8, works well with several repetitive triplet motives. These triplets are sometimes

set against duple-feeling quarter notes in the opposite hand, probably one reason that Martin describes this prelude as “rhythmically intense.”²⁴² The D major Prelude contains the largest number of alternating dynamic contrasts in the set, with strident octaves and chords marked *ff* and the ostinato interludes marked *pp* through the entire prelude.

Fuga V (D major)

1 Rubato ma agitato

3

Martin’s Fugue in D major for four voices is the only fugue marked with a rubato indication. The dotted rhythms and thirty-second notes of the subject remind the listener of the French overture style. It is, in fact, based on the D major Fugue from *WTCL*, although its meter is unusual—3/4 time for two measures and then 4/4 for the third measure. The contrapuntal treatment is also unique as the fugue’s tonal answer is inverted (as well as the fourth subject entrance), a method that moves one step beyond Bach’s

²⁴² Martin, notes, 4.

approach. Similar to the fugue in C-sharp minor, the D major tonality is restored after a seemingly arbitrary cadence in mm. 23-24, and the key of D major is extended from m. 38 for the last ten measures of the piece, a noticeable contrast to the atonality of the rest of the fugue.

Prelude and Fugue VI (D minor)

Praeludium VI (D minor)

Allegro scherzando

The musical score for Praeludium VI (D minor) is presented in two systems. The first system is in 4/4 time and features a right hand with continuous quintuplet runs and a left hand with a stride-like pattern. The second system is in 2/4 time and features a right hand with a melodic line and a left hand with a single voice. The score includes dynamic markings such as *p*, *sim.*, and *ppp*.

The Prelude in D minor fits the category of a perpetual motion prelude, moving forward in unrelenting quintuplet runs in the right hand. The stride-like left hand gradually withdraws until the texture is thinned to a single voice fading to *ppp* and ending on the tritone. The harmonies of the left hand crunch chords in this particular movement are atonal and dissonant rather than jazz inspired.

Fuga VI (D minor)



The Fugue in D minor, another four-voice fugue, is the first to contain all twelve notes in the subject, which is consequently extremely chromatic. Martin refers to it as a “lament.”²⁴³ Like the D major Fugue, there is an inversion of the subject, adding to the overall complexity of this fugue. This fugue is typical for Martin in its use of Bill Evans voicings, but it is quite unusual in possessing one of the entire collection’s only legitimate quotations, namely two instances in the fugue of Ray Noble’s “Cherokee.”²⁴⁴ Martin’s motivation to include a reference to this upbeat jazz tune within a slow, austere, atonal, and contrapuntally thick fugue is puzzling. There seems to be no latent extramusical meaning, and the juxtaposition of an up-tempo hard bop tune with slow,

²⁴³ Martin, notes, 5.

²⁴⁴ Martin, notes, 5. The other quotation is the B-A-C-H motive in the B minor Fugue.

serious, intellectual counterpoint almost seems like an inside joke between Martin and some unknown auditor.

Prelude and Fugue VII (E-flat major)

Praeludium VII (E-flat major)

Molto allegro

The musical score for Praeludium VII (E-flat major) is presented in two systems. The first system features a treble staff with a melody marked *8va* and a bass staff with a accompaniment marked *pp* and *15ma*. The second system continues the melody in the treble staff, marked *(8va)*, and the bass staff has a new accompaniment marked *p*. The tempo is **Molto allegro**.

The Prelude in E-flat Major is the most Lydian-leaning movement of the *Preludes and Fugues*, as discussed in Chapter V in reference to Leonard Bernstein, John Williams, and George Russell. It is filled with various rapidly changing compound meters and lilting syncopated accents affected by random groupings of twos and threes. Dry, percussive crunch chords are also featured along with a couple of measures of stride bass thrown in for good measure. Although much of the prelude is harmonically static, the

rhythmic restlessness of the combined components of the work drive relentlessly toward the end. According to Martin, this is the prelude most often performed in the set.²⁴⁵

Fuga VII (E-flat major)



One of two two-voice fugues in Martin's cycle (the other is in A minor), the Fugue in E-flat major is modal like its corresponding prelude, but in the Lydian dominant mode. The time signature is 15/8 with occasional changes to 12/8 for some of the episodic material. The first five notes of the subject are two alternating pitches spanning a minor seventh, with rhythmic interest in the episodes supplied by falling thirds that last for five eighth-note beats, creating syncopation over the triplet beat divisions. "Stark

²⁴⁵ Martin, notes, 5.

harmonic cross relations”²⁴⁶ amplify the fugue’s manic and eerie mood. Reviewer Bruce Hodges comments on the “slight acidity” of this prelude and fugue pair.²⁴⁷

Prelude and Fugue VIII (E-flat minor)

Praeludium VIII (E-flat minor)



Mention has already been made in Chapter V of Martin’s emulation of the chordal language of Bill Evans in the Prelude in E-flat Minor. Within m. 5, the four-voice texture expands to five-voice part-writing, not unlike the C major Prelude from *WTCI* or Shostakovich’s C major Prelude. The simple melody in the top voice is beautifully reharmonized near the end, with the answering phrase augmented in doubled note values in its last appearance, deepening the overall feeling of calmness and nostalgia. This

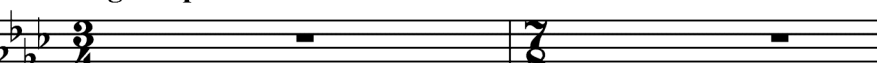
²⁴⁶ Martin, notes, 5.

²⁴⁷ Hodges (accessed 16 November 2008).

pleasant affect may contribute to this prelude, like the E-flat major prelude, being frequently performed.²⁴⁸

Fuga VIII (E-flat minor)

1 **Adagio espressivo**



One of two five-voice fugues in Martin's set, the Fugue in E-flat minor is marked by a nine-note subject that stresses the tritone through length and placement. Very Bach-like in its contrapuntal treatment, this fugue is described by Buechner as being closest to a "blues parody" of the fugue from *WTCI* in the same key.²⁴⁹ Perhaps it is both the number of voices and contrapuntal treatment together that lead Martin to call this the second most ambitious fugue in the cycle.²⁵⁰ Other notable attributes include a reference in m. 29 to the first five notes of the corresponding prelude, quartal runs à la McCoy Tyner (b. 1938), and an E-flat minor ostinato at the end, like Dave Brubeck's approach to "Take 5" (1959), also in E-flat minor.

²⁴⁸ Martin, notes, 5.

²⁴⁹ Buechner, 31.

²⁵⁰ Martin, notes, 5.

Prelude and Fugue IX (E major)

Praeludium IX (E major)

Allegro scherzando

mf

f *p*

Comment has already been made in Chapter V about the E major Prelude's three-note crunch chords, in this movement more jazz-like than dissonant, and the Bartók-influenced figuration and meter changes. The character is light, fun, and fast, described by reviewer Hodges as “a scherzo flirting with tango.”²⁵¹ The note A# is also used quite frequently, serving as the last note of the piece—another instance of the tritone presence with Lydian implications.

²⁵¹ Hodges (accessed 16 November 2008).

Fuga IX (E major)



Martin's E major Fugue for three voices is very tonal throughout, though the major tonality is colored by flat scale degree 7 in the subject's first statement and the answer in the un-Bachian key of the relative minor. The fugue is more tonal than many of Martin's, partly due to some conventional harmonic sequences, like the episode in mm. 9-13 that moves through F#7, B7, E7, A7, and D7. Both the swift tempo and hemiola groupings of three sixteenth notes impart a lively mood to the work, which Buechner describes as "Glenn Gould on too much caffeine."²⁵²

Prelude and Fugue X (E minor)

Praeludium X (E minor)

Musical score for Praeludium X (E minor). The tempo is marked "Intimo". The key signature is E minor (three sharps: F#, C#, G#). The time signature is 3/4. The score begins with a first-measure rest in the right hand, indicated by a "1" above the staff. The left hand plays a rhythmic pattern of eighth and sixteenth notes, including hemiola groupings of three sixteenth notes. Dynamics include *p* (piano) and *sim.* (sforzando).

²⁵² Buechner, 31.

Martin's Prelude in E minor is like a Keith Jarrett improvisation, following in the style of Jarrett's repeated ostinatos and soothing, New Age noodlings, with clear jazz chords like the C maj9 chord in bar 6 and the B 7(flat13, flat9) chord in bar 9. It consists of three ABA sections, each within a larger ternary form, modulating from E minor to E-flat minor and then back again to E minor. In the larger B section, the alternation of sixteenth notes between hands is steadier than in the A section, reminiscent of J. S. Bach's improvisatory style—almost like one of his toccatas, but with much more austere harmonies.

Fuga X (E minor)

Scherzando *1*

The musical score for Fuga X (E minor) is written in 3/8 time and E minor. It is marked 'Scherzando' and includes a first ending bracket. The score is presented in two systems. The first system shows the initial melodic line in the treble and a supporting bass line. The second system continues the piece with more complex rhythmic patterns in both hands.

Martin's three-voice Fugue in E minor is not unlike a Baroque gigue of a suite or partita. Special interest is provided by the duple divisions of beats in the countersubject when set against the triplet divisions of the subject. A frantic scurry of rising chords and

arpeggios at the end is comparable to Mendessohn's Scherzo (Caprice) in the same key (op. 16, no. 2, 1829). The remark at the beginning of the score, "For Robert Sadin without pedals," is a tribute to one of Martin's friends whose pedal mechanism was at one point in need of repair.²⁵³

Prelude and Fugue XI (F major)

Praeludium XI (F major)

1 *Rubato con espressione*

2 *Andante espressivo (a tempo)*

Chapter V mentions the first meterless measure of Chopin's Étude in C-sharp minor (op. 25, no. 7) as a model for the first measure of Martin's F major Prelude (as well as the first measure of Martin's Prelude in C-sharp Minor). The rest of the movement continues with a motive based on the first four notes of the introduction,

²⁵³ Martin, notes, 6.

referred to by Martin as a *cambiata* figure from traditional counterpoint.²⁵⁴ An unusual feature of the piece is a discrepancy between the key signature of F major and the preponderance of added accidentals—the sound is closer to F minor, and no F major harmony appears until measure three, after which it abruptly departs. The texture remains the same throughout the prelude, the four-note motive continuing, sometimes inverted and often atonal. Despite the atonality, or at least the absence of a sense of an F major tonality, the prelude exudes the relaxed feeling of a jazz ballad; Buechner compares the work specifically to “Autumn in New York” by Vernon Duke (1903-1969).²⁵⁵

Fuga XI (F major)



Like the Prelude, the F major Fugue does not sound very much like F major either. The rhythm and style of the ten-note subject sounds melancholy, like late Joplin,²⁵⁶ and the occasional seventh chords do little to steer the tonality in any particular

²⁵⁴ Martin, notes, 6. In the eighteenth century, the term *cambiata* referred to an unaccented non-harmonic note succeeded by a descending third. William Drabkin, “Nota cambiata,” *Grove Music Online* (accessed 9 February 2009).

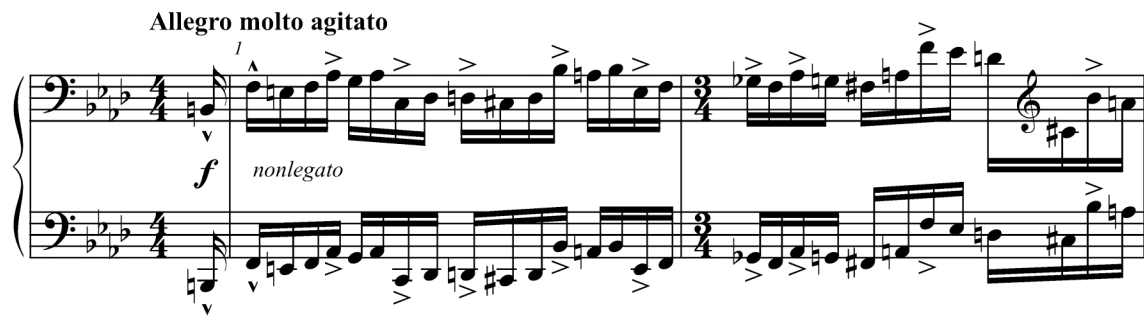
²⁵⁵ Buechner, 32

²⁵⁶ Martin, notes, 6.

direction. Much of the fugue's austerity may be because of the answer on the supertonic in the second and third iterations of the subject. Even the last two measures of the fugue contain E-flats and D-flats, and the octave Bs that end the piece (again, a tritone ending, as well as a tilt toward the Lydian mode) do little to resolve the dissonance or to return the piece to its supposed home tonality.

Prelude and Fugue XII (F minor)

Praeludium XII (F minor)



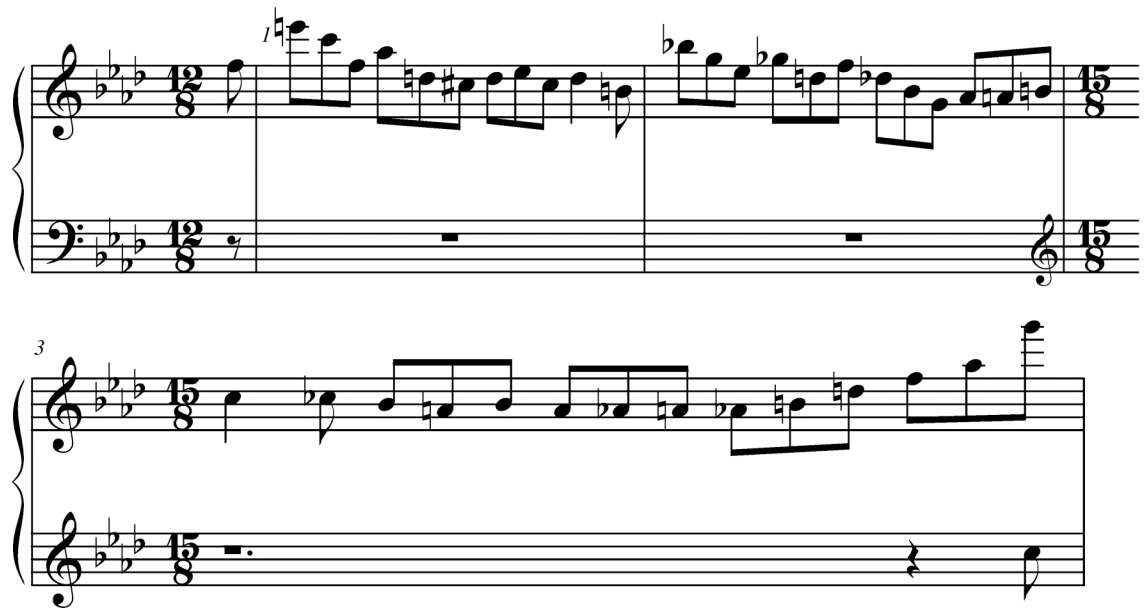
The influence of Chopin in the Prelude in F minor has been mentioned in Chapter V, comparable to both Chopin's E-flat minor Prelude (op. 28, no. 14) and the fourth movement of his Sonata in B-flat minor (op. 35). The entire movement, excepting a few measures here and there, is composed of sixteenth notes in octaves, with the same melody in each hand. That feature and the shape of the melodic outlines suggest, as Buechner points out, a similarity to Bartók's First Étude (op. 18, no. 1) as "both feature complex, twisting lines offered up in parallel hand patterns."²⁵⁷ The short-lived key change to B minor in m. 24 and eventual return to F minor is an augmented tonal reflection of the

²⁵⁷ Buechner, 31.

notes B and F that begin Martin's Prelude. The prelude abruptly ends on the last sixteenth note of the last beat of the last measure—again a tritone ending, but spelled here as a C-flat instead of the first note, B.

Fuga XII (F minor)

Adagio, ma poco a poco accelerando al allegro



The F minor Fugue is unique among Martin's set, first and foremost because it is a double fugue, inspired by Beethoven,²⁵⁸ with twelve notes in the first subject and nine in the second. The first subject is mostly a series of steady triplets, while the second subject, reportedly based on the subject of the A minor Fugue in *WTC2*,²⁵⁹ is marked by syncopated anticipations of the beats. Also unusual is the tempo marking instructing a gradual increase in tempo from *adagio* to *allegro* through the movement. The closing

²⁵⁸ Martin, notes, 6.

²⁵⁹ Martin, notes, 6.

figure, outlining an Fm(#7) chord in an emphatic descent, recalls the close to Samuel Barber's *Fuga* movement of his op. 26 Sonata, which spells out an E-flat m(#7) chord. The increase in tempo and thicker texture toward the end, mentioned in Chapter V as being similar to the virtuosic style of Liszt and Busoni, are several factors that would have influenced Buechner to label this fugue as Martin's most difficult.²⁶⁰

Prelude and Fugue XIII (G-flat major)

Praeludium XIII (G-flat major)



The idiosyncratic Prelude and Fugue in G-flat major is one combined work, with the Prelude opening the rag and the Fugue functioning as the trio section. Its subtitle, “A Slow Drag,” is an obvious allusion to Joplin. The style is decidedly different from the rest of the *Preludes and Fugues*, and its placement in the key scheme is likely intentional. This movement is Prelude and Fugue number thirteen, and the key of G-flat is a tritone away from the opening key of C major—both symbols of the diabolical, and logical reasons for musical shenanigans.²⁶¹

²⁶⁰ Buechner, 32.

²⁶¹ Wason, 6.

Fuga XIII (G-flat major)

Trio

a tempo

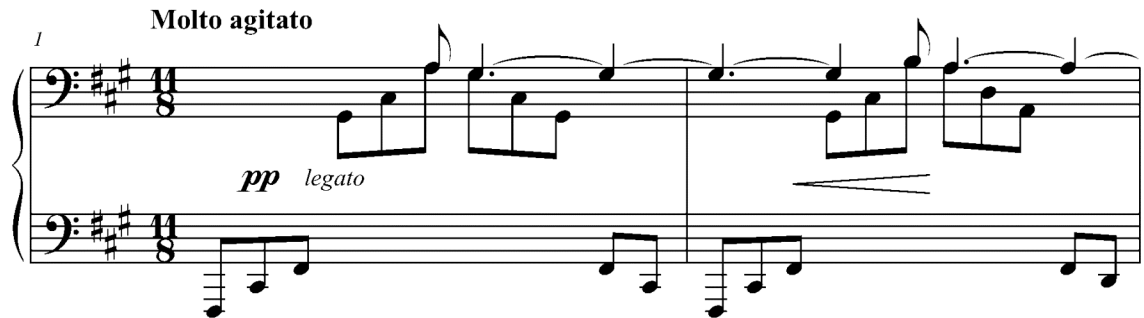
pp *legato ed espr.*

The Trio section, in the key of B major (an enharmonic rendering of the subdominant, the frequent key of a rag's trio), is a three-voice fugue with a thinner texture than the Prelude. Thus, the Fugue in G-flat major is unique among the twenty-four fugues in that its tonality is not the same as its paired prelude. The ragtime style of the paired movement acts as somewhat of a distraction from the fugal construction; reviewer Barela even insists that the fugal material is not even apparent except upon repeated hearings.²⁶² The Coda section is a triumphant final statement, building in dynamics and tempo to its virtuosic climax.

²⁶² Barela, 133-134.

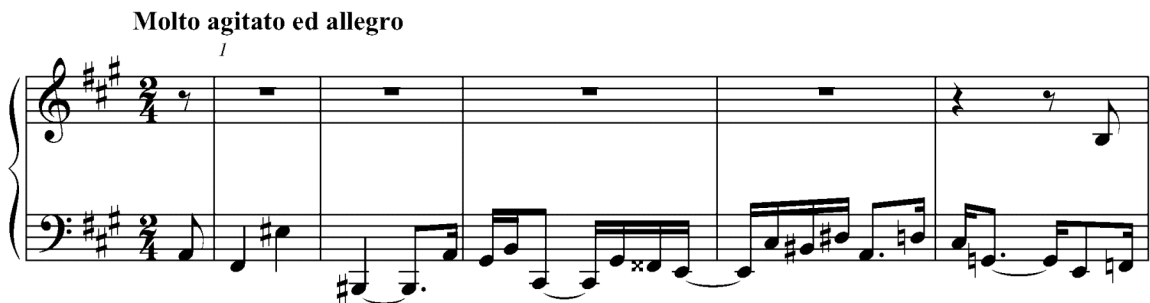
Prelude and Fugue XIV (F-sharp minor)

Praeludium XIV (F-sharp minor)



The opening of the Prelude in F-sharp minor is virtuosic and dramatic in the tradition of the nineteenth-century Romantics. Harmonically it is marked by many diminished chords and several octatonic sections, both indicative of meandering tonality, as well as a four-measure interlude in the Lydian dominant mode. This movement and especially its corresponding fugue stand in stark contrast to the previous Prelude and Fugue, a flinty, fairly dissonant tonal world compared to the popular ragtime style. Taken together, the Preludes and Fugues in G-flat and F-sharp minor present a striking chiaroscuro effect.

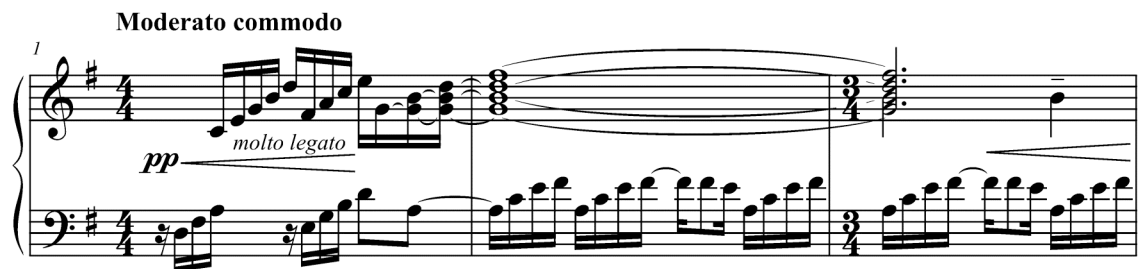
Fuga XIV (F-sharp minor)



The subject of the four-voice Fugue in F-sharp minor was inspired by the subject of Bach's Fugue in A minor from *WTC2*, a fact confirmed by Martin in Wason's notes.²⁶³ Both the leaps in the subject and faster rhythmic treatment of the countersubject, which eventually takes over the fugue, are very similar to Bach's A minor Fugue.²⁶⁴ This is the only movement of Martin's with extensive thirty-second notes at a reasonably fast tempo, and the energy level becomes increasingly manic through the piece.

Prelude and Fugue XV (G major)

Praeludium XV (G major)



The Prelude in G major is soothing and pastoral, in keeping with the affect of the key, and is much influenced by both jazz and Impressionism. Reviewer Margaret Barela observes that the prelude “seems to wander on three planes,”²⁶⁵ perhaps because of the three staves and three independent motives: broken fifths in the lowest register, a mid-register broken-chord ostinato, and sustained blocked chords in the treble. The last few

²⁶³ Wason, 7.

²⁶⁴ Wason, 7.

²⁶⁵ Barela, 134.

measures of the prelude, with wandering stacked thirds, are thematically linked to the fugue's subject.

Fuga XV (G major)

Andante espressivo



typical for him, the G-major Prelude is unusual in having a major-key subject with a tonal answer in E melodic minor and ending on a C maj9(add6) chord, a IV chord in G major.

Prelude and Fugue XVI (G minor)

Praeludium XVI (G minor)

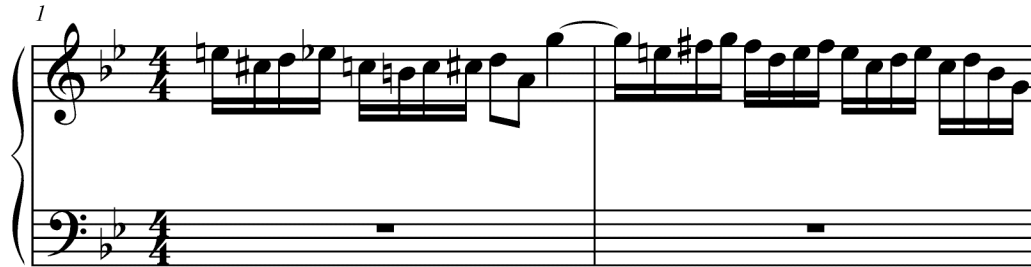
Molto allegro

Martin's G minor Prelude, marked *Molto allegro*, is frenetic and agitated. Its predominant texture is comprised of a continuous single-line melody in the right hand, which Wason compares to the Baroque toccata,²⁶⁸ and accented chordal punctuations, usually two consecutive eighth notes, in the left hand. The incessant motion of rising and falling sixteenths, magnified by the rising and falling dynamic markings, promulgate excitement and uneasiness in this prelude.

²⁶⁸ Wason, 8.

Fuga XVI (G minor)

Allegro scherzando



The chromatic ten-note subject in the three-voice Fugue in G minor is so winding and twisted that Wason wonders if the fugue is an “ironic comment” or “caricature” of the typical Baroque chromatic angst-ridden subject.²⁶⁹ The subject begins on sharp scale degree six and offers little sense of the assigned tonality until the last three notes, which outline a G minor triad. The harmonic mischief continues, with brief modulations to keys as remote as G-flat major and C-flat major, flanking an accessible and soothing fifth-based harmonic sequence—all within the first twelve measures. The episodic material is motivically based on the subject, which provides cohesion to the fugue as a whole.

²⁶⁹ Wason, 8.

Prelude and Fugue XVII (A-flat major)

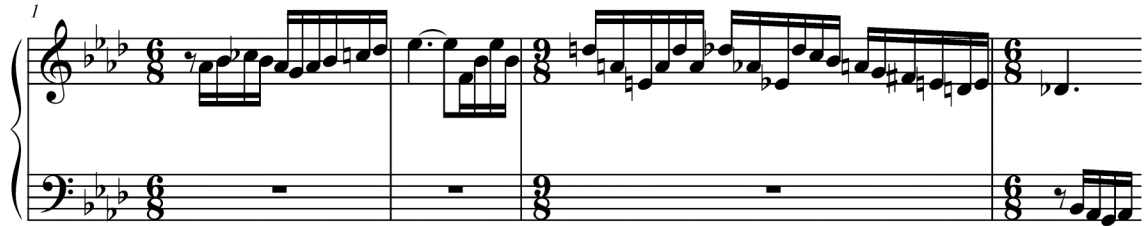
Praeludium XVII (A-flat major)

The musical score for Praeludium XVII (A-flat major) is presented in two systems. The first system begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 7/4. The tempo is marked 'Adagio rubato'. The first measure is marked with a first ending bracket and a 'p' (piano) dynamic. The second measure is marked 'delicato (m.s.)'. The third measure is marked '8va' with a dashed line indicating an octave shift. The fourth measure is marked '8va sim.' with a dashed line. The fifth measure is marked 'mp' (mezzo-piano) and features a crescendo hairpin. The second system begins with a treble clef and a key signature of three flats. The time signature is 5/4. The first measure is marked with a fourth ending bracket and a 'poco f' (poco fortissimo) dynamic. The second measure is marked 'poco f' and features a crescendo hairpin. The third measure is marked 'poco f' and features a crescendo hairpin. The fourth measure is marked 'poco f' and features a crescendo hairpin. The fifth measure is marked 'poco f' and features a crescendo hairpin.

The Prelude in A-flat major is similar to the E-flat minor Prelude in its use of lyrical chords, again comparable to the styles of Evans and Jarrett. Strikingly, a series of five chords just before the end of the prelude seem, based on their voicings and key change, almost to be lifted directly from Martin's own Prelude in E-flat minor. There are two particular characteristics of the Prelude in A-flat major, the application of rubato (as indicated) and the intermittent, leaping, seemingly random-sounding single notes that echo each phrase.

Fuga XVII (A-flat major)

Allegro molto



Martin displays an impressive variety of compositional devices in his three-voice Fugue in A-flat major, beginning with the three-sectioned fugal subject formed from an impressive thirteen notes. The subject begins with the pitches A-flat, B-flat, and C-flat, a teasing A-flat minor opening before the notes descend and rise again with a C-natural “correction.” After a second section of broken quartal chords, the subject ends with a descending octatonic scale. Wason compares this subject to a “McCoy Tyner improvised line.”²⁷⁰ After the entrance of the answer in inversion and before the third voice enters with the subject in the unusual key of G-flat major, the chromatically rising countersubject is harmonized in its first appearance by 4/2 position chords in the style of Bill Evans. An occasional walking bass and frequent modulations lend jazzy interest to the fugue.

²⁷⁰ Wason, 8.

Prelude and Fugue XVIII (A-flat minor)

Praeludium XVIII (A-flat minor)

Tempo I - *Andante con moto*

8va

1

p *f*

The Prelude in A-flat minor, an unusual preference of key over the G-sharp minor option with fewer accidentals, opens in a serious and enigmatic mood. A three-note descending motive is developed throughout the prelude, given brief moments of animation through thirty-second note flourishes. After the first twenty-four measures, Martin introduces a 6/8 meter “Tempo II” section marked *adagio* in contrast to the opening “Tempo I” marked *Andante con moto*. The two tempi markings alternate through the rest of the prelude, with *attacca* instructions linking the end of the prelude to the beginning of the fugue.

Fuga XVIII (A-flat minor)

Adagio grave 1

1

The prelude and fugue are also motivically linked as the first three notes of the Fugue in A-flat minor are derived (and inverted) from the Prelude's three-note motive.²⁷¹ This is the set's second five-voice fugue, and the only fugue to begin with a subject accompanied by a drone voice, forming the interval of a ninth at the very beginning. The eleven-note subject is answered on the supertonic, and the Schoenberg-like sonority of the piece is sprinkled with a few jazz harmonies. The fugue becomes so atonal that the assigned A-flat minor tonality seems almost arbitrary by the end of the movement.

Prelude and Fugue XIX (A major)

Praeludium XIX (A major)

Allegro comodo

The musical score for Praeludium XIX (A major) is presented in two systems. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/2 time signature. The tempo marking *Allegro comodo* is placed below the first staff. The first measure is marked with a forte *p* dynamic. The melody in the treble staff consists of a half note A4, followed by a half note G#4, and then a half note F#4. The bass staff provides a drone accompaniment with a half note A3. The second system begins with a measure number of 5. The melody continues with a half note E4, followed by a half note D#4, and then a half note C#4. The bass staff continues with a half note A3. The tempo marking *sempre legato* is placed above the second system. The score is written for piano, with a grand staff (treble and bass clefs) and a key signature of two sharps.

The prelude in A major references the *stile antico*, lending a historically-conscious aspect to Martin's composition. Though not a fugue, this prelude contains much contrapuntal imitation, with the opening thematic material "answered" in the

²⁷¹ Wason, 9.

relative minor. The simple texture continues throughout the piece, moving away from and then back again toward A major, the last measure seasoned with a Lydian scale fragment.

Fuga XIX (A major)



The Fugue in A major is also in the *stile antico*, in triple meter (3/2) in contrast to the prelude's duple meter (2/2). This is a double fugue, like the Fugue in F minor, with a five-note pentatonic first subject and a second subject inspired by the Fugue in C-sharp minor from *WTC2*.²⁷² The first subject of the four-voice fugue has a real answer in the relative minor, followed by the third subject entrance in the original key of A major, and then an unusual fourth voice entrance in the key of D-flat major that briefly moves the movement toward G-flat major. The fugue's second subject begins in the remote key of G minor, answered on scale degree three. Added octaves and thirds at the end of the fugue help build the texture toward a climactic finish.

²⁷² The inspiration for the second subject is confirmed by Martin in Wason's notes, 9.

Prelude and Fugue XX (A minor)

Praeludium XX (A minor)



The energetic Prelude in A minor exhibits a single-voice texture of rapid hand alternations and virtuosic arpeggiation in perpetual motion. The repeated notes instantly recall the toccatas by Prokofiev (op. 11) and Ravel (from *Le tombeau de Couperin*). Additional interest is provided by several descending quartal sections with syncopated left-hand octaves. Although there is no *attacca*, the matching *Molto allegro* tempo markings and continuous sixteenths used in both the prelude and fugue help to unite the two movements.

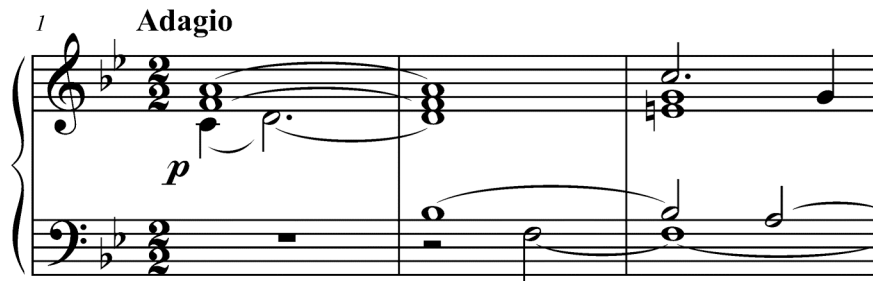
Fuga XX (A minor)



The subject of the A minor Fugue, the second fugue for two voices, starts with a minor blues tonality and is followed by an octatonic countersubject. Ten measures from the end, the two voices merge into parallel lines an octave apart, not unlike the parallel voices in the E minor Fugue from *WTCI*, Bach's only two-voice fugue.²⁷³ The minor blues scale is emphasized at the end, with the tritone accented before the tonic last note.

Prelude and Fugue XXI (B-flat major)

Praeludium XXI (B-flat major)



The Prelude in B-flat major tends more toward B-flat Lydian,²⁷⁴ the frequency of the E-natural influencing Wason to conceive of the opening as struggling between F major and B-flat major, and mm. 10-20 hovering between F minor and B-flat minor.²⁷⁵ In Chapter V, the movement is compared to Debussy, because of the alternating bitonal broken chords and the bass fifths. The simple opening theme, developed through the prelude, is reminiscent of Bernstein's "Somewhere" from *West Side Story*.

²⁷³ Wason, 9.

²⁷⁴ Barela, 134.

²⁷⁵ Wason, 10.

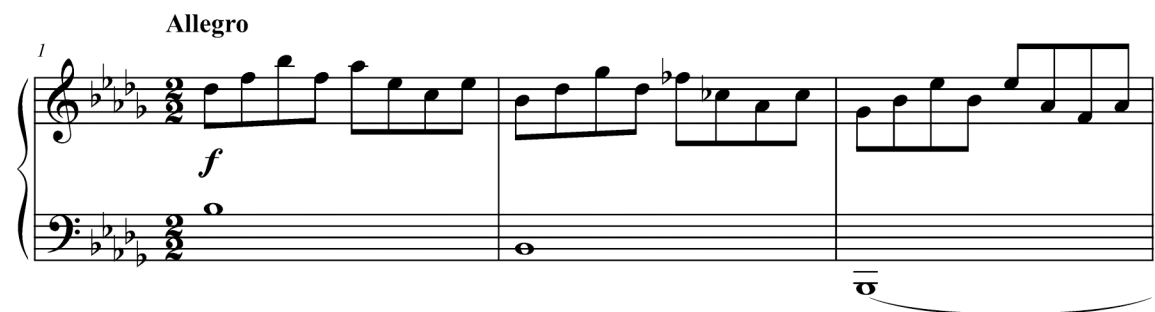
Fuga XXI (B-flat major)



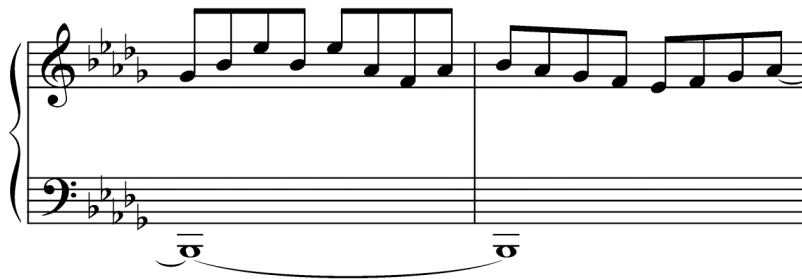
The Lydian mode is even more evident in the three-voice Fugue in B-flat major. Wason suggests that the first part of the subject is similar to Bach's Two-Part Invention in F major.²⁷⁶ It moves through a variety of keys, some tonalities more evident than others, with some entrances inverted. The movement sounds agitated because of its changing time signatures, the subject moving from 3/4 to 5/8, with other meter changes during episodes.

Prelude and Fugue XXII (B-flat minor)

Praeludium XXII (B-flat minor)



²⁷⁶ Wason, 10.



The animated Prelude in B-flat minor, another example of perpetual motion, follows Martin's custom of moving through several different tonal areas. The eighth-note descending broken chords in one hand are often offset by octaves or sixths in the other. Two-thirds of the way through the movement, the motive retransitions to a reharmonized recapitulation of the opening theme.

Fuga XXII (B-flat minor) **Adagio**



The Fugue in B-flat minor is Martin's only fugue for six voices, the largest number used in the set. The opening subject is answered on the submediant, a distinction from Bachian procedures. The time signature is 5/8 except for a few brief meter changes on the last page of the fugue, and the *Adagio* tempo helps impart the typical dark and

discontented affect of B-flat minor. While Martin uses traditional contrapuntal methods, their presence is overshadowed by the austere harmonies and gloomy mood.²⁷⁷

Prelude and Fugue XXIII (B major)

Praeludium XXIII (B major)

Allegro comodo

1

p molto legato

3

The Prelude in B major mirrors the pastoral affect of the B-major Prelude from *WTC1*, offering some aural respite from the somberness of the previous movement and providing a calm space ahead of the earnest and lengthy final movement. Wason points out the influence of Debussy in the rhythmic wavering of meter and the harmonic language, particular in the B, Am7, B cadence at the end of the movement.²⁷⁸

²⁷⁷ Barela, 134.

²⁷⁸ Wason, 12.

Fuga XXIII (B major)



The corresponding three-voice Fugue in B major has an eleven-note subject also in AAB form, or bar form. Unlike the practice of Bach, the third subject entrance is altered in the second measure. After wandering through various tonalities, as in many of Martin's fugues, the subject is recapitulated nine measures from the end in the home key, with the very end of the fugue in B Lydian.

Prelude and Fugue XXIV (B minor)

Praeludium XXIV (B minor)



The Prelude in B minor, commissioned along with the Fugue for the San Antonio International Piano Competition in October 2000, begins the final pairing in the cycle.

Wason sees the motive of the prelude as Bach-like but with Ravelian harmony and texture.²⁷⁹ Several cross relations and some modal sections dot the prelude's landscape, with undulating repetitive thirds and octaves fading to a *pp* ending.

Fuga XXIV (B minor)

Allegro molto

Like the previous fugue, the B minor Fugue begins with a subject in AAB form,²⁸⁰ which, by its end, has traversed through thirteen different notes, outdoing the subject of Bach's B minor Fugue from *WTC I* by one note but, more importantly, alluding to its harmonic outline. Martin also moves one step beyond Bach by modulating through four key centers within one subject, whereas Bach never modulates through more than

²⁷⁹ Wason, 12-13.

²⁸⁰ Wason, 13.

three key centers in one subject. As the fugue develops, several different keys are fleetingly suggested but seldom established. Two Bach-inspired characteristics appear on page seven of this mammoth fifteen-page fugue. One is the *seufzer* (sigh) motive of two-note slurs found in both the F-sharp minor and B minor Fugues from *WTC1*. The second is the B-A-C-H motive, spelled out in the score in block letters in its first appearance and later seen transposed and in diminution. Activity builds through thirty-second-note groupings comprising various numbers of notes toward a restatement of the fugal theme. A gradual acceleration leads toward the thicker octaves and rapid broken chords compared to Busoni in Chapter V and the Barber-like final cadence²⁸¹ that ends the fugue and the entire set.

The examinations of each prelude and fugue individually substantiate the claims in Chapter V of the influences of jazz, Impressionism, the Lydian mode, Americana, and Romanticism (especially Chopin) found in Martin's *Preludes and Fugues*. The overview also confirms Martin's assertion that Bach is his most obvious and pervasive influence. Martin pays tribute to Bach both in the methods he uses that are similar to Bach and in the Bach techniques that he intentionally moves beyond. While it is possible, and even valuable, to single out instances of specific influences in order to fully understand Martin's style, it is important to acknowledge the unique personal innovations he brings to each movement and the synthesis he creates from the varied and myriad styles. Those who study or listen to the *Preludes and Fugues* will not hear distinct alternating sections of jazz styles, atonality, crunch chords, Impressionist harmonies, modal harmonies, and

²⁸¹ Barela, 134.

suggestions of the American music idiom, but, rather, a whole and cohesive conception of these styles melded together with Martin's creative, sometimes quirky, personal stamp.

CHAPTER VII

CRITIQUES AND ASSESSMENT

Martin's professional website lists a number of pianists who have publicly performed his *Preludes and Fugues*, including himself, Frank Weinstock, Sara Davis Buechner, Logan Skelton, Robert Weirich, Christopher Oldfather, Teresa McCollough, David Andruss, and others.²⁸² While the dates and venues are documented on the site, a relatively small number of published reviews of these events exists. This chapter shares those critical assessments of these live performances that are readily available along with reviews of three major recordings of Martin's set—the recording of Groups I and II by Buechner,²⁸³ the recording of Groups III and IV by Martin,²⁸⁴ and an album entitled *New American Piano* by Teresa McCollough²⁸⁵ that includes Martin's G-flat major Prelude and Fugue. The remainder of this chapter refers to critiques of the *Preludes and Fugues* in other forms, as well as the author's own assessment of the work.

Performance Critiques

One of the most recent performances of Martin's *Preludes and Fugues* for which a published review is available was given by Tatjana Rankovich, who teaches at Mannes

²⁸² Martin, "Henry Martin: Performances," (accessed 10 January 2009).

²⁸³ GM 2049, 1994, compact disc.

²⁸⁴ Bridge 9140, 2004, compact disc.

²⁸⁵ Innova 552, 2001, compact disc.

College of Music. Rankovich performed the Preludes and Fugues in C-sharp minor, E-flat major, E major, and G-flat major as part of the at Renee Weiler Concert Hall in New York on March 3, 2008. Bruce Hodges, on the critical website *Seen and Heard International*, acknowledges the technical skill required for their execution and praises Rankovich for clearly conveying Martin's voicing and for "playing with casual brilliance, lightness and humor."²⁸⁶ Reviewing the same program in the New York Times, Bernard Holland says that this selection of preludes and fugues "revisited ragtime and other music gestures in ascetic terms."²⁸⁷

German pianist David Andruss performed two of Martin's *Preludes and Fugues* in Dortmund, Germany on May 1, 2005. A review of the program published in the local newspaper referred to the ragtime rhythms and Impressionism portrayed in the pieces and described them as complex. The reviewer also praised Andruss's interpretation of the works.²⁸⁸

Martin himself performed some of the pieces on April 25, 1997, at Mannes College, when he was on the faculty there. After a first half comprised of music by Artie Matthews, Gershwin, Bix Beiderbecke, and Carleton Gamer, Martin performed several of the Preludes and Fugues, including C major, E-flat major, A-flat minor, F-sharp minor, and G-flat major. Paul Griffiths' review of the performance suggests that Martin's set

²⁸⁶ Hodges (accessed 16 November 2008).

²⁸⁷ Bernard Holland, "Dispatches on the State of the Piano," *New York Times*, The Arts/Cultural Desk, 27 March 2008, sec. e, p. 2.

²⁸⁸ Review of performance of two *Preludes and Fugues* by Henry Martin, performed by David Andruss, *Ruhr Nachrichten Dortmund*, 2 May 2005.

“responds to the long history of jazzing Bach by Baching jazz.”²⁸⁹ He sees Martin as a true jazz aficionado and praises the feat of writing “as if jazz, rather than German and Italian music of the earlier Baroque, had been Bach’s daily bread.”²⁹⁰

In addition to recording Groups I and II, Buechner promoted the *Preludes and Fugues* in concert soon after their composition began in 1990 and for the next ten or so years.²⁹¹ In reference to an early performance of the *Preludes and Fugues* at Portland State University on December 8, 1991, Kip Richardson, a reviewer for *The Oregonian*, described the pieces as “Bach meets Jelly Roll Morton revved up for the 90s” and called them the “perfect vehicle for Buechner’s propulsive, expressive style.”²⁹² Buechner’s interpretation of three Preludes and Fugues from the set at Rockefeller University in New York on January 10, 1992, was “effective and well-received,” according to reviewer Philip Kennicott, who feels the pieces are “at times languid and jazz, placid and spiky.”²⁹³

Recording Critiques

The Buechner recording of Groups I and II was reviewed by Mark Lehman, who calls them “skillful and enjoyable showpieces (of both pianistic and contrapuntal art) with

²⁸⁹ Griffiths.

²⁹⁰ Griffiths.

²⁹¹ Martin’s website mentions ten separate performances. “Henry Martin: Performances,” (accessed 10 January 2009).

²⁹² 10 December 1991.

²⁹³ Philip Kennicott, “Buechner Earns Another One!” *New York Newsday*, 28 January 1992.

plenty of variety in tempo and affect.”²⁹⁴ Joseph McLellan of *The Washington Post* calls them a “wholehearted tribute” to Bach’s *WTC*, referring also to their “modern spirit,” especially due to the jazz elements, within an older genre.²⁹⁵

Christian Carey’s succinct but informative commentary on the recording of Groups III and IV, played by Martin himself,²⁹⁶ compares Martin to both Hindemith and Copland and calls the set “persuasive,” while specifically praising Martin’s execution of the joined rag-trio, the Prelude and Fugue in G-flat major.²⁹⁷ Margaret Barela finds the recording of Groups III and IV to be enjoyable, especially after repeated listening, and senses that style and mood trump tonality for Martin.²⁹⁸ Barela calls Martin “imaginative and often clever,” but sees the tonal digressions as a weakness. She also suggests that a different pianist might be better able to “project his stronger musical ideas.”²⁹⁹

Martin’s Prelude and Fugue in G-flat major (“A Slow Drag”) is included on a recording from 2002 of piano compositions played by Teresa McCollough entitled *New American Piano*, along with works by Rakowski, Griffin, Avodboda, Shapiro, Heitzeg, and Pizer. A reviewer, Payton MacDonald, pays Martin the high compliment of naming Martin’s piece as his favorite on the album. He states, “It is a clever, sophisticated amalgamation of the high Baroque prelude and fugue form and ragtime. Not only does

²⁹⁴ Mark Lehman, “Martin: Preludes and Fugues,” *American Record Guide* 60:4 (July-August 1997): 141.

²⁹⁵ 31 August 1997.

²⁹⁶ Bridge 9140, 2004, compact disc.

²⁹⁷ Carey (accessed 8 August 2008).

²⁹⁸ Barela, 133.

²⁹⁹ Barela, 134.

Martin have incredible compositional chops, but he combines his technical prowess with a far-reaching imagination. This one track is worth the price of the disc.”³⁰⁰

Buechner’s article about the *Preludes and Fugues*, “Bearding Bach,” is not a review of a performance or recording, but it is the only scholarly article covering all of the *Preludes and Fugues*. As a major proponent of Martin’s music, Buechner’s comments are expectedly positive and affirming of a composer who has “found his own voice.”³⁰¹ Buechner emphasizes its nationalistic aspects, calling it “a large and important work, and as strong in its American assertiveness and ingenuity as any ever written...as unashamed of its roots in Germanic contrapuntal tradition as its expression through that most unmistakable of American urban idioms, the language of jazz.”³⁰²

Assessment and Conclusion

Several themes emerge from the conglomerate of opinions published about Martin’s *Preludes and Fugues*. Although jazz is certainly not the only influence on Martin’s writing or the only style assimilated in the set, it appears to be the feature most frequently mentioned. There is perhaps something about the familiarity with, and appreciation for, the jazz style that brings the topic to the forefront of people’s minds when examining Martin’s music. As well, amidst many contemporary compositions lacking any traditional or recognizable idiom, the jazzy aspect of Martin’s set gives

³⁰⁰ “The Newest Music,” *American Record Guide* 65:6 (November-December 2002): 268.

³⁰¹ Buechner, 33.

³⁰² Buechner, 28.

listeners something to latch on to and may ameliorate the fear of the complex that the title “prelude and fugue” might suggest. And, despite the frequent “jazzing of Bach” that occurred from the 1960s on, including the efforts of Jacques Loussier, the Swingle Singers, and the Modern Jazz Quartet, complete sets of preludes and fugues cast in the jazz idiom are rare,³⁰³ tempting writers to categorize the set by a distinctive and easily graspable label.

However, the notion that Martin’s *Preludes and Fugues* are cast in the jazz idiom, created by the piecemeal reviews mentioned earlier, is misguided. Jazz elements appear, to be sure, but atonality, “Americana,” and the textures and moods of Bartók, Busoni, Chopin, Debussy, Ravel, and Stravinsky (not to mention Bach) are equally important stylistic sources. Whether by direct, intentional allusion (as in Martin’s references to Bach’s D major Fugue, *WTC1* in his Fugue in D major; Chopin’s C-sharp minor Etude, op. 25, no. 7 in his Prelude in C-sharp minor; or Bach’s E-flat minor Fugue, *WTC1* in his E-flat minor Fugue) or unintentional but obvious derivation (as in Martin’s multi-metric Prelude in E major, developed from Bartók; virtuosic Prelude in F minor, descended from Busoni; or coloristic Prelude in G major, from the sonorities of Debussy), Martin’s set seems a virtual compendium of Western art music styles. With such a wide-reaching repository of influences, it sometimes becomes difficult to ascertain the exact origin of Martin’s stylistic inspiration. For instance, the 4/2 “crunch” sonority so intrinsic to jazz pianist Bill Evans’s idiosyncratic voicings was also used by Leonard Bernstein, but also

³⁰³ The most successful opus to fit that description so far is probably Nikolai Kapustin’s op. 82 (composed 1997, published 2005).

by Maurice Ravel. Martin knew the music of all three. Who was the source? It is anybody's guess. The same dilemma exists for an explanation of Martin's bitonal procedures, which resemble textures used by both Herbie Hancock and Claude Debussy, both of whom Martin has cited as forces on his musical development.

This points to one of the most distinctive and ultimately definitive aspects of Martin's compositional voice, namely the merger of European art music with the American vernacular. At a microcosmic level, there are several examples, perhaps the most striking being the quotation of Ray Noble's "Cherokee," popularized by alto saxophonist Charlie Parker in the 1940s and now a jazz standard, in one of the most atonal, abstract, and serious fugues, No. VI in D minor. Marked "Adagio mesto" and with a subject containing all twelve notes organized in a way that implies four modulations in its first iteration, the fugue could not be any more somber or intellectual. After roughly two and a half minutes of Schoenbergian counterpoint (not exactly dodecaphonic but definitely without a key center), the soprano voice comes out with the first ten notes of "Cherokee." The alto voice also quotes that strain a minute later. Granted, this example may be more enigmatic than revelatory, but for those who know Schoenberg and Charlie Parker, the result is a unique synthesis that invites repeated listenings and contemplations. Thereafter, one cannot escape the feeling that Martin is as witty and irreverent as he is inventive.

Another example of this unique blend of European and American styles, as well as Martin's jocular personality, is the Fugue in E-flat minor, which starts out like the same-keyed fugue from Bach's *WTC I*—one of Bach's most sober—only to swerve

toward a blues inflection, flat five, before the subject concludes. Does highbrow collide with lowbrow? Somehow Martin manages to make this composite natural instead of forced or, worse, ridiculous. While it may sound implausible to imagine Billie Holiday singing *stile antico*, the subject of Martin's E-flat minor Fugue successfully combines Bach and blues. To make this musical smorgasbord even livelier, about four minutes into the seven-minute fugue, pentatonic quartal harmonies, undoubtedly to be played with ample pedal, float to the surface. Is it McCoy Tyner (for example, in his recording with John Coltrane of "My Favorite Things") or Claude Debussy (measures 27-30 of "Pagodes" from *Estampes*)? The uncanny ease with which Martin melds these disparate sources points toward his unusual gift and, in a way, reminds us of that other masterful integrator and amalgamator, J. S. Bach, whose ability to incorporate French, German, and Italian genres almost equaled his purely polyphonic skill.

Martin's preoccupation with the Lydian mode also signals another distinctive feature of his musical language. The raised fourth scale degree appears, either in its Lydian-mode or Lydian-dominant-mode context, in fourteen preludes and six fugues. Sometimes it is a pervasive and defining aspect of the individual piece's harmonic language, as in the Lydian dominant inflected subject from the E-flat major Fugue. Other instances seem like mere flourishes, such as the tritone endings to the F major Fugue or D minor Prelude. Since both Claude Debussy and film composer John Williams used the Lydian mode, not to mention George Russell and some of the jazz performers in his circle, it is, once again, difficult to locate precisely Martin's stylistic source. But there is no arguing that the Lydian mode has become a distinctive feature of the American music

idiom. American hope and expansive vision are connoted well by that raised fourth. In it we find the stability of the leading tone/keynote pillars but also the wonder of the whole-tone scale.

When Christian Carey referred to the “Coplandesque ‘Americana’ sound”³⁰⁴ in Martin’s *Preludes and Fugues*, he probably meant something beyond Lydian-mode usage. The rough-and-tumble attitude of Copland’s *Rodeo*, evident in Martin’s C major Prelude; the optimistically ascending thirds of Copland’s “Down a Country Lane” and “Piano Blues No. 1,” mirrored in Martin’s Fugue in C major; and the ingenuous lyricism of Edward MacDowell’s “To a Wild Rose” and Leonard Bernstein’s “Somewhere,” echoed in Martin’s Prelude in B-flat major, all indicate an absorption and continuation of the American idiom. While jazz did become a feature of Bernstein’s and Copland’s language (and of Martin’s), “Americana” is something larger than the jazz language. Martin continues that tradition.

Another theme pertains to the virtuosic aspect of the set. Hodges alludes to the technical skill needed to play these pieces,³⁰⁵ Richardson mentions their virtuosity, especially as being well-suited for Buechner’s style of playing,³⁰⁶ and MacDonald calls them “sophisticated” and refers to their “technical prowess.”³⁰⁷ Related to virtuosity is the characteristic of complexity, specifically mentioned by the German reviewer of David

³⁰⁴ (accessed 8 August 2008).

³⁰⁵ Hodges (accessed 16 November 2008).

³⁰⁶ Richardson, *The Oregonian*.

³⁰⁷ MacDonald, 268.

Andruss's performance.³⁰⁸ This could be a favorable comment, implying that the complexity of the work makes it interesting and challenging, or it could be more in keeping with Holland's "ascetic" descriptor,³⁰⁹ possibly insinuating a lack of accessibility.

Several individuals equate Martin's undertaking in composing the *Preludes and Fugues* to an act of bravery or at least sincere enthusiasm, an interesting and understandable perspective in labeling this look backwards to an old-fashioned genre when most composers are doing much the opposite. Such comments include McLellan's designation of the composition as a "wholehearted tribute" to Bach's *WTC*,³¹⁰ MacDonald's reference to Martin's "far-reaching imagination,"³¹¹ and Buechner's assertion that the score is full of "bravura and heart" and essentially a nationalistic expression of American music.³¹²

The biggest criticism that emerges, apart from occasional classifications of the work as austere or inaccessible, comes from Barela and her comments about the tonal wandering after the beginning and before the end of each movement.³¹³ To her this wandering is a weakness because she experiences it as a distraction. While it is true that key centers are often hazy or non-existent, there is also a taut narrative logic and a naturally organic flow to each piece. Thus, for example, the tonally elusive B-flat minor

³⁰⁸ *Ruhr Nachrichten Dortmund*.

³⁰⁹ Holland, 2.

³¹⁰ McLellan, 31 August 1997.

³¹¹ MacDonald, 268.

³¹² Buechner, 33, 28.

³¹³ Barela, 134.

Fugue wanders far away from the tonic, to the extent that, by the fourth entrance of the subject (in the distant key of B minor), the B-flat minor key signature may seem arbitrary. But the very act of tonal wandering seems in keeping with the serious affect of B-flat minor, recalling Bach's own expansive tonal quest in the B-flat minor Fugue from *WTC2*. In both Bach's and Martin's B-flat minor fugues, the final return to the tonic seems conclusive precisely because of the tonal wandering that preceded it. This is the strongest rebuttal of Barela's criticism.

The author's attraction to these pieces is abstractly based on the originality of Martin's choice of genre and the impressive assimilation of various styles, but it is essentially a more immediate pull toward the sheer enjoyment found in these pieces, to put it in the simplest of terms. It is difficult to describe definitively the aesthetic appeal of any work of art, but encountering and experiencing a piece of music can almost be likened, as trite as it may sound, to meeting and falling in love with another person. The intimacy one feels for a mate is often expressed in a list of qualities that appeal to that person in a unique way that others may see but perhaps experience differently. For the author, the most appealing qualities in Martin's *Preludes and Fugues* are the unexpected moments, when an established rhythmic pattern is suddenly transformed or when a familiar tonal harmonic sequence pervades an otherwise severe movement. Some movements, especially the more atonal fugues, can perhaps more easily be appreciated by a pianist playing them after prolonged study or an auditor listening after repeated hearings than would be possible at a first encounter. Even so, the moods conveyed by these movements are usually very specific and convincing, and also quite varied,

generating a vast diversity of experience within the set, from carefree gaiety (Prelude and Fugue in G-flat major, “A Slow Drag”) to stark solemnity (Fugue in B-flat minor), from Palestrina-like control (Prelude and Fugue in A major) to Dionysian abandon (Fugue in B minor). But perhaps Martin’s greatest achievement in this work is the sense of unity that somehow emerges from the amalgam of stylistic influences. Each prelude and fugue is much more seamless than sectional, and the noted variety of influences, far from detracting, greatly enhances the total effect of the work. Amazingly, despite the diversity within the entire set, Martin’s own compositional voice is always present, authentic and daring.

Henry Martin’s compositional gaze backwards is relevant to present-day audiences because of his success in synthesizing multitudinous stylistic influences. He reminds us of the seemingly endless value of the music of J. S. Bach, while simultaneously entertaining and stimulating auditors with his imaginative compositional dexterity. With Martin’s *Preludes and Fugues*, an eighteenth-century magnum opus has become the basis for a major and novel contribution to the solo piano repertoire of the twenty-first century. While the Third Stream aesthetic contributed to Martin’s musical outlook and Gunther Schuller, who coined the term “Third Stream,” helped disseminate the *Preludes and Fugues*, Martin’s set goes beyond anything yet produced under the Third Stream rubric. The *Preludes and Fugues* consolidate almost three hundred years of music history yet radiate freshness.

BIBLIOGRAPHY

- Apel, Willi. *The History of Keyboard Music to 1700*. Translated by Hans Tischler. Bloomington: Indiana University Press, 1972.
- Barela, Margaret M. "Guide to Records: Martin, H – 'Preludes & Fugues 2.'" *American Record Guide* 67:4 (July-August 2004): 133-134.
- Bauman, Carl. "Guide to Records: Review of Huber: Preludes & Fugues (12)." Performed by Adrienne Soos and Ivo Haag, piano. *American Record Guide* 64:6 (November-December 2001): 130.
- Bellak, Richard. *Fugal Dreams*. Performed by Richard Bellak. RCB Sound RCBCD-001, 2005. Compact disc.
- Bentzon, Niels Viggo. *Das Temperierte Klavier*, op. 157. Vol. 1. Copenhagen: Wilhelm Hansen Musik, 1964.
- _____. *Tempered Piano*. ClassicO CLASSCD 210-225, 1999. 15 compact discs.
- Bernstein, Leonard. *West Side Story*. New York: G. Schirmer, 1959.
- Bhatia, Amin. "What Is and What Isn't." *Canadian Musician* 23:6 (November-December 2001): 58.
- Bick, Sally. "'Of Mice and Men': Copland, Hollywood, and American Musical Modernism." *American Music* 23:4 (Winter, 2005): 426-472.
- Botstein, Leon. "Modernism." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 10 January 2009).
- Brown, Alan. "England." In *Keyboard Music Before 1700*, ed. Alexander Silbiger, 23-89. New York: Routledge, 2004.
- Brubeck, Dave. *John Salmon Plays Brubeck Piano Compositions*. Performed by John Salmon. Phoenix USA PHCD130, 1995. Compact disc.
- Buechner, Sara Davis. "Bearding Bach." *Piano & Keyboard* 197 (March/April 1999): 28-33.

- Buelow, George J. "Affects, theory of." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 28 October 2008)
- Burkholder, J. Peter. "Ives, Charles." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 2 January 2009).
- Burt, Peter. "Takemitsu and the Lydian Chromatic Concept of George Russell." *Contemporary Music Review* 21: 4 (2002): 73-109.
- Butt, John. "Germany and the Netherlands." In *Keyboard Music Before 1700*, ed. Alexander Silbiger, 147-234. New York: Routledge, 2004.
- Carey, Christian. Review of *Preludes and Fugues, Part 2*, by Henry Martin. *Splendid Magazine* <http://www.splendidezine.com/review.html?reviewid=1082159438319548> (accessed 8 August 2008).
- Clergeat, André. "Loussier, Jacques." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 4 January 2009).
- Cole, Hugo, and Malcolm Miller. "Reizenstein, Franz (Theodor)." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 24 September 2008).
- Cowan, Ken, organ. *Prelude and Fugue in E minor, Prelude and Fugue in G major* (premiere) by Henry Martin. American Guild of Organist's National Convention, Eden Prairie, MN. 25 June 2008. Broadcast on American Public Media's Pipedreams program, <http://pipedreams.publicradio.org/listings/2008/0843> (accessed 5 January 2009).
- Danko, Larisa Georgievna. "Slonimsky, Sergey Mikhaylovich." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 27 September 2008).
- Dapogny, James, and J. Bradford Robinson. "Beiderbecke, Bix." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 31 December 2008).
- Davidson, Mary Wallace. "Diamond, David (Leo)." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 24 September 2008).
- Deutsch, Diana. "Psychology of music: Affect." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 28 October 2008).
- Diamond, David. *David Diamond: Chamber Works*. New World Records 80508, 1996. Compact disc.

- Dobbins, Bill. "Jarrett, Keith," *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 22 February 2009).
- Drabkin, William. "Nota cambiata." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 9 February 2009).
- Evans, Bill. *Bill Evans Plays*. New York: TRO-Ludlow Music, 1969.
- _____. *Bill Evans Trio, Vol. 1*. Milwaukee: Hal Leonard Corporation, 2003.
- _____. *Bill Evans Trio, Vol. 3*. Milwaukee: Hal Leonard Corporation, 2003.
- Fanning, David, and Laurel Fay. "Shostakovich, Dmitry." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 24 September 2008).
- Fay, Laurel E. *Shostakovich: A Life*. Oxford: Oxford University Press, 2000.
- Frank, Douglas. "Henry Martin as Late Bloomer: The Evolution of a Composer." 21 April 2000. *Rutgers Focus: A Publication for University Faculty and Staff*. <http://urwebsrv.rutgers.edu/focus/article/link/53/> (accessed 20 June 2008).
- Gammond, Peter. "third stream." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6767> (accessed 19 December 2008).
- Gordon, Stewart. *A History of Keyboard Literature*. New York: Schirmer Books, 1996.
- Griffiths, Paul. "Crossing Over: From Ragtime to Ragas." *New York Times*, 29 April 1997.
- Grigor'yeva, Alla Vladimirovna. "Kapustin, Nikolay Girshevich." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 24 September 2008).
- Gustafson, Bruce. "France." In *Keyboard Music Before 1700*, ed. Alexander Silbiger, 90-146. New York: Routledge, 2004.
- Haar, James. "Zarlino's Definition of Fugue and Imitation." *Journal of the American Musicological Society* 24:2 (Summer 1971): 226.
- Hancock, Herbie. *Classic Jazz Compositions and Piano Solos*. Transcribed by Bill Dobbins. Rottenburg, Germany: Advance Music, 1992.

- Hodges, Bruce. "Keys to the Future I." 25 March 2008. On *Seen and Heard International*. <http://www.musicweb-international.com/SandH/2008/Jan-Jun08/keys2503.htm> (accessed 16 November 2008).
- Holland, Bernard. "Dispatches on the State of the Piano." *New York Times*, The Arts/Cultural Desk, 27 March 2008, Sec. E, p. 2.
- Isacoff, Stuart. "Recordings—Shostakovich: Preludes and Fugues for Piano, Op. 87 (Complete)." *Musical America* 111/5 (1991): 53-54.
- Johnson, David. *12 Preludes & Fugues for piano*. Edinburgh: David Johnson, 1996.
- Joyner, David. "Analyzing Third Stream." *Traditions, Institutions, and American Popular Music*, ed. John Covach and Walter Everett. Malaysia: Overseas Publishers Association, 2000.
- Kapustin, Nikolai. *Twenty-Four Preludes and Fugues*, op. 82. Vols.1 and 2. Moscow: A-RAM, 2005.
- Kennicott, Philip. "Buechner Earns Another One!" *New York Newsday*, 28 January 1992.
- Kholopova, Valentina. "Shchedrin, Rodion Konstantinovich." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 23 September 2008).
- Kimberling, Victoria J. *David Diamond: A Bio-Bibliography*. Metuchen, NJ: Scarecrow Press, 1987.
- Kiorpes, Geoffrey. "Henry Martin: The Composer, His Music, and *In His Own Words* . . ." D.M.A. diss., Manhattan School of Music, 2007.
- Kirby, F. E. *Music For Piano: A Short History*. Portland, OR: Amadeus Press, 1995.
- Klaus, Döge. "Dvořák, Antonín." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 3 April 2009).
- Kofron, Petr. "Novák, Pavel [Zemek, Pavel]." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 26 September 2008).
- Koldys, Mark. "Overview: Film Music." *American Record Guide* 61:2 (March-April 1998): 51-68.
- Krarup, Bertel. "Bentzon, Niels Viggo." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 24 September 2008).

Ledbetter, David. "Bach's Well-Tempered Clavier: The Prelude in C, Book I." *Piano Today* 23:2 (Spring 2003): 48.

_____. "Prelude." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 15 February 2009).

Lehman, Mark. "Madsen: 24 Preludes & Fugues." *American Record Guide* 69:4 (July-August 2006): 118.

_____. "Martin: Preludes & Fugues." *American Record Guide* 60:4 (July-August 1997): 141.

Levin, Robert D. "Mozart's Non-Metrical Keyboard Preludes." *The Keyboard in Baroque Europe*, ed. Christopher Hogwood. Cambridge: Cambridge University Press, 2003.

Levine, Mark. *The Jazz Piano Book*. Petaluma, CA: Sher Music, 1989.

_____. *The Jazz Theory Book*. Petaluma, CA: Sher Music, 1995.

MacDonald, Calum. "Review: An Anglo-Celtic Miscellany." *Tempo* 209 (July 1999): 54-57.

MacDonald, Payton. "The Newest Music." *American Record Guide* 65:6 (November-December 2002): 268.

Madsen, Trygve. *24 Preludes & Fugues*. Performed by Jens Harald Bratlie. 2L Label 2L.33, 2006. Compact disc.

Martin, Henry. *2 Preludes and Fugues*. For organ solo. NY: Monastery Productions, 2007.

_____. "A Structural Model for Schoenberg's *Der Verlorene Haufe*." *In Theory Only* 3/3 (June 1977): 4-22.

_____. *Charlie Parker and Thematic Improvisation*. Lanham, MD: Scarecrow Press, 1996.

_____. "Charlie Parker as Composer." *Musica Oggi* 24 (2006): 28-43.

_____. *Counterpoint: A Species Approach Based on Schenker's Counterpoint*. Lanham, MD: Scarecrow Press, 2005.

- _____. *Enjoying Jazz*. New York: Schirmer Books, 1986.
- _____. *Four Jazz Scenes*. Newton Centre, MA: Margun Music, 1980; distributed by Delaware Water Gap, PA: Shawnee Press. Out of print.
- _____. "From Fountain to Furious: Ellington's Development as Stride Pianist." *Musica Oggi* 23 (2004): 55-68.
- _____. "Henry Martin." <http://henrymartin.org> (accessed 10 January 2009).
- _____. "Horizons '84, Program VI, June 4, 1984." *Perspectives of New Music* 22/1-2 (1984): 514-515.
- _____. *Inventiones*. Newton Centre, MA: Margun Music, 1999; distributed by Delaware Water Gap, PA: Shawnee Press. Out of print.
- _____. "Jazz Harmony: A Syntactic Background." *Annual Review of Jazz Studies* 4 (1988): 9-30.
- _____. "Jazz Theory and Analysis: An Introduction and Brief Bibliography." *Zeitschrift der Gesellschaft für Musiktheorie* 2. Jahrgang, Ausgabe 2. Online publication available at <http://www.gmth.de/www/zeitschrift.php> (accessed 6 September 2008).
- _____. "Jazz Theory: An Overview." *Annual Review of Jazz Studies* 8 (1997): 1-17.
- _____. *Little Preludes and Fugues*. Volumes I, II, III. NY: Monastery Productions, 2000 (rev. 2008), 2001, 2002.
- _____. *New Prelude and Fugue in G Minor*. Score. 2007.
- _____. Notes for Henry Martin's *Preludes & Fugues*. Performed by Sara Davis Buechner. GM 2049, 1994. Compact disc.
- _____. *Preludes and Fugues*. Performed by Sara Davis Buechner. GM 2049, 1994. Compact disc.
- _____. *Preludes and Fugues, Part 2*. Performed by Henry Martin. Bridge 9140, 2004. Compact disc.
- _____. *Preludes and Fugues*. Groups I, II, III, IV. Newton Centre, MA: Margun Music; distributed by Delaware Water Gap, PA: Shawnee Press, 1991, 1992, 1997, 2001.

- _____. "Prism on an Era: Scott DeVeaux's *The Birth of Bebop*." *Annual Review of Jazz Studies* 10 (2001): 269-290.
- _____. Review of *Beyond Schenkerism*, by Eugene Narmour. *Perspectives of New Music* 17/1 (Fall-Winter 1978): 196-210.
- _____. "Seven Steps to Heaven: A Species Approach to Twentieth-Century Analysis and Composition." *Perspectives of New Music* 38:1 (Winter 2000): 129-168.
- _____. "Syntax in Music and Drama." *In Theory Only* 10/1-2 (August 1987): 65-78.
- _____. "The Linear Analysis of Chromaticism." *In Theory Only* 2/1-2 (April-May 1976): 47-50.
- _____. "The Nature of Recomposition: Miles Davis and 'Stella By Starlight.'" *Annual Review of Jazz Studies* 9 (2000): 77-92.
- Martin, Henry, ed. *Annual Review of Jazz Studies*. Lanham, MD: Scarecrow Press, 1997.
- Martin, Henry, and Keith Waters. *Jazz: The First 100 Years*, 2d ed. Belmont, CA: Wadsworth-Schirmer, 2006.
- Matthews, David. "First Performances: Deal Festival: Pavel Novák." *Tempo: A Quarterly Review of Modern Music* 227 (January 2004): 59-60.
- McCredie, Andrew D. "Hartmann, Karl Amadeus." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 4 January 2009).
- McLellan, Joseph. Review of *Preludes and Fugues*, by Henry Martin. *The Washington Post*, 31 August 1997.
- Michel, François, ed. *Encyclopédie de la musique*. Paris: Fasquelle, 1961.
- Michelsen, Thomas, and Erik Levi. "Klenau, Paul (August) von." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 26 September 2008).
- Oliver, Roger. "Hans Gál at 95." *Tempo: A Quarterly Review of Modern Music* 155 (December 1985): 2-7.
- Palmer, Christopher, and Martin Marks. "Williams, John." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 23 January 2009).

- Paul, David C. "From American Ethnographer to Cold War Icon: Charles Ives Through the Eyes of Henry and Sidney Cowell," *American Musicological Society* 59:2 (Summer 2006): 399-458.
- Perlman, Seth Harte. "Tonal Organization in the Twenty-Four Preludes and Fugues of Dmitri Shostakovich, Rodion Shchedrin, and Niels Viggo Bentzon." D.M.A. diss., Peabody Institute of the Johns Hopkins University, 1988.
- Pesce, Dolore. "MacDowell, Edward." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 1 January 2009).
- Philipp, I., ed. *Twenty-Four Canons by Bach, Beethoven, Boely, Clementi, Hummel, Klengel, and Weber*. Vol. 1. Lyon: Janin Brothers, 1906.
- Pollack, Howard. "Copland, Aaron." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 1 January 2009).
- Previn, André. *Piano Music of André Previn*. Performed by Martin David Jones. Centaur CRC2671, 2003. Compact disc.
- Rapoport, Paul. Review of *Tempered Piano, Vols. 1-13*, by Niels Viggo Bentzon. *Fanfare: the Magazine for Serious Record Collectors* 22:5 (May-June 1999): 148.
- Richardson, Kip. Review of Martin's *Preludes and Fugues* at Portland State University on 8 December 1991, performed by David Buechner, *The Oregonian*, 10 December 1991.
- Rona, Jeff. "Reel World: Workshop Blues." *Keyboard* 24:9:269 (September 1998): 136.
- Russell, George. *The Lydian Chromatic Concept of Tonal Organization*. 4th ed. Brookline, MA: Concept Publishing Company, 2001.
- Sachs, Joel. "Klengel, August (Stephan) Alexander." *Grove Music Online*, ed. Laura Macy. <http://www.grovemusic.com> (accessed 13 September 2008).
- Santosuosso, Ernie. "Third Stream, A Label for Anti-Label Music." *Boston Globe*. 19 July 1980.
- Schiff, David. "Bernstein, Leonard." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 1 January 2009).
- Schubert, Giselher. "Hindemith, Paul." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 17 July 2008).

- Schulenberg, David. *The Keyboard Music of J. S. Bach*, 2nd ed. New York: Routledge, 2006.
- Schuller, Gunther. "Sonny Rollins and the Challenge of Thematic Improvisation." In *Musings: The Musical Worlds of Gunther Schuller*. New York and Oxford: Oxford University Press, 1986.
- _____. "The Avant-Garde and Third Stream." Notes for *Mirage*. New World Records NW 216, 1977.
- _____. "Third Stream." *Grove Music Online* (Jazz), ed. Laura Macy. <http://www.grovemusic.com> (accessed 2 July 2008).
- _____. "Third Stream Flow." *JAZZIZ* 17:1 (January 2000): 70-72.
- _____. "'Third Stream' Redefined." *Saturday Review* 44 (13 May 1961): 54-55.
- _____. "Third Stream Revisited." In *Musings: The Musical Worlds of Gunther Schuller*. New York and Oxford: Oxford University Press, 1986.
- Schwandt, Erich. "Capriccio." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 11 January 2009).
- Shostakovich, Dmitri. *Preludes and Fugues for Piano*. New York: Dover, 1991.
- Silbiger, Alexander. "Introduction: The First Centuries of European Keyboard Music." In *Keyboard Music Before 1700*, ed. Alexander Silbiger, 1-22. New York: Routledge, 2004.
- _____. "Performance Practice." In *Keyboard Music Before 1700*, ed. Alexander Silbiger, 359-394. New York: Routledge, 2004.
- Slonimsky, Nicolas. *Music Since 1900*. New York: C. Scribner's Sons, 1971.
- Slonimsky, Sergey. *Preludes and Fugues, Book 1*. Performed by Nikita Fitenko. Altarus 9085, 2000. Compact disc.
- _____. *Preludes and Fugues, Book 2*. Performed by Nikita Fitenko. Altarus 9086, 2000. Compact disc.
- Starr, Larry. "Ives, Gershwin, and Copland: Reflections on the Strange History of American Music." *American Music* 12 (Summer, 1994): 167-187.

- Steblin, Rita. *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*. Ann Arbor, MI: UMI Research Press, 1983.
- Swingle, Ward. "History." <http://www.swinglesingers.com/> (accessed 22 January 2009).
- Teachout, Terry. "Jazz and Classical Music: To the Third Stream and Beyond." In *The Oxford Companion to Jazz*, ed. Bill Kirchner, 343-356. Oxford: Oxford University Press, 2000.
- Temperley, Nicholas, and Peter Wollny. "Bach Revival." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 13 September 2008).
- "The Jazz Piano Collective." 2008. <http://www.skymind.org/jpc/jpcindex.html> (accessed 21 June 2008).
- Walker, Paul M. "Fugue." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 4 January 2009).
- Walter, Rudolf. "Fischer, Johann Caspar Ferdinand." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 16 August 2008).
- Warner, Daniel. "1981 A.S.U.C. Festival/Conference." *Perspectives of New Music* 14, no. 1/2 (autumn 1980-summer 1981): 479-482.
- Wason, Robert. Notes for Henry Martin's *Preludes & Fugues, Part 2*. Performed by Henry Martin. Bridge 9140, 2004. Compact disc.
- Waters, Keith. "What is Modal Jazz?" *Jazz Educators Journal* 33:1 (July 2000): 53-55.
- Wilson, Conrad, and Alexander R. C. Scott. "Gál, Hans." *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com> (accessed 26 September 2008).

APPENDIX A

MARTIN'S PRELUDES AND FUGUES

WORK	KEY	METER	TEMPO AND CHARACTER	NUMBER OF VOICES	POLYPHONIC FEATURES	DURATION	DESCRIPTION
Praeludium I	C major	12/16	Allegro molto			1'30"	Punchy jazz chords
Fuga I	C major	4/4	Andante espressivo	4	5 voices last measure	3'00"	Sevenths, ninths, Americana
Praeludium II	C minor	4/4	Allegro			1'15"	Tango-like, m. 22 Boogie
Fuga II	C minor	3/4	Andante	3	Episodic sequences based on fragmented subject	2'15"	A tonal, brief tonal sequence
Praeludium III	Db major	None	Fantasia			3'00"	Jazz-inspired melodies, chords
Fuga III	Db major	3/4	Allegro scherzando	3	Seems to end in 2 voices	2'30"	Flat 2, flat 7 in subject; 6 against 4 Coda
Praeludium IV	C# minor	3/4	Adagio espressivo			2'30"	Chopin- and Debussy-inspired
Fuga IV	C# minor	4/4	Allegro molto	3	Parallel fourths	2'30"	Dissonant
Praeludium V	D major	12/8	Allegro agitato			1'45"	Lydian, thematic ostinato, bitonal
Fuga V	D major	3/4	Rubato ma agitato	4	Tonal answer inverted, stretto	3'45"	French overture, D major Fugue from <i>WTC I</i>
Praeludium VI	D minor	4/4	Allegro scherzando			1'00"	Quintuplet groups, stride bass, tritone end
Fuga VI	D minor	4/4	Adagio mesto	4	Inversions, stretto	5'30"	"Cherokee" quotation, all 12 notes in subject
Praeludium VII	Eb major	14/8	Molto allegro			1'45"	Lydian, crunch chords, rhythmic and melodic ostinato
Fuga VII	Eb major	15/8	Molto allegro	2	Subject fragments, more than 6-octave split between voices	1'15"	Lydian dominant, rhythmic displacement, tritone end

Praeludium VIII	Eb minor	4/4	Tempo rubato		4 voices to 5 voices to 6 voices	1'45"	Evans-inspired, crunch and quartal chords
Fuga VIII	Eb minor	3/4	Adagio espressivo	5	End becomes homophonic and chordal	7'00"	Key change to E minor, Prelude quotation m. 29, quartal voicings
Praeludium IX	E major	11/8	Allegro scherzando			1'00"	Bartók-inspired, jazz chords
Fuga IX	E major	4/4	Allegro moderato	3	Answer in C-sharp minor, episodic sequences based on fragmented subject	1'30"	Circle of 5ths harmonic sequence
Praeludium X	E minor	3/4	Intimo			3'00"	Improvisatory, Bach-like, key change to E-flat minor
Fuga X	E minor	9/8	Scherzando	3	False entrance, metrical manipulation of subject	1'30"	2 against 3, gigue
Praeludium XI	F major	3/4	Rubato con espressione			3'00"	Chopin-inspired, F-minorish
Fuga XI	F major	4/4	Molto espressivo	4	Supertonic answer	2'30"	Joplin-like, tritone end
Praeludium XII	F minor	4/4	Allegro molto agitato			1'45"	Chopin-inspired, double melodic line, syncopated accents, tritone end
Fuga XII	F minor	12/8	Adagio, ma poco a poco accelerando al allegro	4	Double fugue, pedal points	6'00"	All 12 notes in 1 st subject; key changes to F major, D major, E-flat major; Busoni virtuosity; tritone end
Praeludium XIII	Gb major	2/4	Not too fast			5'00"	"A Slow Drag," ragtime
Fuga XIII	B major	3/4		3	Extra voices for stride section		Trio of Prelude
Praeludium XIV	F# minor	11/8	Molto agitato			1'45"	Romantic virtuosity, octatonic sections
Fuga XIV	F# minor	2/4	Molto agitato ed allegro	4	Disjunct subject, supertonic tonal answer	2'30"	Bach-inspired (A minor Fugue <i>WTC2</i>), 32 nd notes take over, austere
Praeludium XV	G major	4/4	Moderato comodo			3'30"	Americana; Debussy Evans, Hancock; Prelude end linked to Fugue subject

Fuga XV	G major	9/8	Andante espressivo	4	Answer in relative minor	2'45"	Like Bach G major Fugue (<i>WTCI</i>), gigue, 3rds-based perpetual motion
Praeludium XVI	G minor	6/8	Molto allegro			1'20"	Frenzied, crunch chords, perpetual motion
Fuga XVI	G minor	4/4	Allegro scherzando	3	Stretto-like episodes	1'30"	Chromatic subject
Praeludium XVII	Ab major	7/4	Adagio rubato			1'45"	Improvisatory, key change to C major, Evans-inspired
Fuga XVII	Ab major	6/8	Allegro molto	3	Inverted answer	2'15"	Subject minor then major, walking bass, quartal
Praeludium XVIII	Ab minor	4/4	Tempo I – Andante con moto			3'45"	Falling 3-note motive, <i>attacca</i> to Fugue
Fuga XVIII	Ab minor	7/8	Adagio grave	5	Drone on ninth, answer on supertonic, 4 th entrance on mediant, 5 th answer on subdominant	4'45"	Austere, 1 st 3 notes of 11-note subject inverted Prelude motive
Praeludium XIX	A major	2/2	Allegro comodo		"answer" in relative minor	2'15"	<i>Stile antico</i> , key change to C major, Lydian ending
Fuga XIX	A major	3/2	Allegro non troppo	4	Double fugue, 1 st real answer in relative minor	4'00"	<i>Stile antico</i> , key change to C major, 2 nd subject inspired by C-sharp minor Fugue (<i>WTCI</i>)
Praeludium XX	A minor	4/4	Molto allegro			1'25"	Perpetual motion, toccata-like, quartal sections
Fuga XX	A minor	4/4	Molto allegro	2	Inverted countersubject	1'30"	Minor blues subject, octatonic countersubject, parallel lines near end (like E minor Fugue from <i>WTCI</i>)
Praeludium XXI	Bb major	2/2	Adagio			2'00"	Key center between B-flat and F, bichordal
Fuga XXI	Bb major	3/4	Allegro scherzando	3	Subject inverted	1'20"	B-flat Lydian subject, key change to C major
Praeludium XXII	Bb minor	2/2	Allegro			1'30"	Perpetual motion, key change to C major, drag triplets
Fuga XXIII	Bb minor	5/8	Adagio	6	Answer on submediant	5'00"	Austere, dissonant, atonal

Praeludium XXIII	B major	7/8	Allegro comodo			1'40"	Affect of B major Prelude from <i>WTC I</i>
Fuga XXIII	B major	6/8	Andante arioso	3	3 rd subject entrance altered	2'30"	Happy-go-lucky atonality interspersed by moments of standard chord progressions
Praeludium XXIV	B minor	6/8	Vivace		Cross relations	1'45"	Perpetual motion, key change to C major, Ravel-inspired
Fuga XXIV	B minor	4/4	Allegro molto	4	3 modulations in subject	7'30"	12- (13-) note subject, <i>seufzer</i> figures, B-A-C-H motive, Busoni-like virtuosity

APPENDIX B

MARTIN'S COMPOSITIONS

2007	<i>Sonata No. 3 for Violin and Piano</i> . For Asmira Woodward-Page	10'
2007	<i>New Prelude and Fugue in G Minor</i> . For Hilary Demske and her upcoming solo piano CD of selected Henry Martin piano works	5'
2007	<i>Four Copland House Piano Moods</i>	8'
2007	<i>Concerto No. 3 for Piano and Chamber Orchestra</i> . Commission from Kyungmi Nam for piano concerto series sponsored by Yamaha Pianos, the Manhattan School of Music, the Korean Cultural Service, and the Manhattan Chamber Orchestra	17'
2007	<i>Prelude and Fugue in E Minor</i> for organ solo. Commission for "Pipedreams" (National Public Radio) and American Guild of Organists convention, Minneapolis, June 2008	8'
2007	<i>Prelude and Fugue in G Major</i> for organ solo. Commission for "Pipedreams" (National Public Radio) and American Guild of Organists convention, Minneapolis, June 2008	6'
2006	<i>Concerto No. 2 for Piano and Orchestra</i> —MIDI demo: www.monasteryproductions.com/mp3s/	30'
2006	<i>Introduction and Fugue</i> for violin solo. For Jessica Lee	5'
2004	<i>Sonata</i> for Clarinet and Piano—Weinberg-Martin performance: www.monasteryproductions.com/mp3s/	15'
2004	<i>Five Piano Pieces for Children</i>	8'
2002	<i>Little Preludes and Fugues</i> , vol. III	12'
2002	<i>Sonata for Flute and Piano</i> —Kern performance: www.monasteryproductions.com/mp3s/	12'
2001	<i>Sonata for Trumpet and Piano</i>	15'
2001	<i>Divertimento for Violin and Cello</i>	10'

2001	<i>Qui Tollis</i> for SSAATB a cappella choir	4'
2001	<i>Trio No. 1 in C# Minor</i> for violin, cello, and piano	15'
2001	<i>Little Preludes and Fugues</i> , vol. II	12'
2000	<i>Little Preludes and Fugues</i> for piano solo	12'
2000	<i>Sonata for Solo Cello</i>	15'
2000	<i>Preludes and Fugues</i> , Group IV	35'
2000	<i>Piano Sonata No. 4: At Midnight's Hour</i> ; commission as Winner of the 1998 Barlow Endowment Composition Competition—Skelton performance: www.monasteryproductions.com/mp3s/	24'
2000	<i>Praeludium-Fuga XXIV</i> for piano solo; commission from the San Antonio International Piano Competition; premiered October 9-15, 2000	9'
1999	<i>Pippa's Song</i> for piano solo; commission from the School of Music of the University of North Carolina-Greensboro; premiered by George Kiorpes at the 2000 Focus on Piano Literature, Greensboro, June 10, 2000—Smith performance: www.monasteryproductions.com/mp3s/	8'
1999	<i>Inventiones</i> for piano solo Published 1999 by Margun Music	10'
1998	<i>Fuga XIX</i> in A Major for organ solo	4'
1997	<i>Sonata No. 1</i> for violin solo	17'
1997	<i>God of the Meridian</i> - for string orchestra	8'
1995	<i>This Living Hand</i> - <i>Sonata No. 2</i> for violin and piano	13'
1995	<i>Witchcraft By a Picture</i> - Madrigal for SATB choir	3'30"
1995	<i>Sweet Converse: Sonata for Cello and Piano</i> Commissioned by André Emelianoff	12'
1994-95	<i>Realms of Gold</i> - Trio for Clarinet, Cello and Piano Commissioned by the LaSalle Trio	23'

1994	<i>Lo Bel Pianeto</i> - for String Quartet	4'
1994	<i>My True Love</i> - Madrigal for SATB choir	3'
1993	<i>Sonata</i> for Two Cellos Unaccompanied	20'
1992	<i>Shadows of the Moon</i> - Poem for Violin and Orchestra Published 1993 by Margun Music—Sato performance demo: www.monasteryproductions.com/mp3s/	13'
1992	<i>Piano Sonata No. 2</i> Premiered by Frank Weinstock, March 26, 1979 at Carnegie Recital Hall	25'
1991-92	<i>Preludes and Fugues</i> , Group II. Published 1992 by Margun Music Second edition 1997 Compact Disc-GM Recordings 2049CD	33'
1991	<i>Qui Seminant</i> - Two Pieces for Two Pianos, Four Hands Commissioned by Double Edge	12'
1990	<i>Preludes and Fugues</i> , Group 1-Winner of 1991-92 <i>National Composers Competition</i> sponsored by League/ISCM. Published 1991 by Margun Music Second edition 1997 Compact Disc-GM Recordings 2049CD	30'
1989	<i>Concerto for Piano and Orchestra</i>	30'
1983	<i>Piano Sonata No. 3</i> Published 1987 by Margun Music	25'

APPENDIX C

MARTIN'S BOOKS AND ARTICLES

Books

2006	<i>Jazz: The First 100 Years</i> (as principal author; Keith Waters co-author), 2 nd edition	Wadsworth
2005	<i>Essential Jazz: The First 100 Years</i> (as principal author; Keith Waters co-author)	Wadsworth
2005	<i>Counterpoint: A Species Approach Based on Schenker's Counterpoint</i>	Scarecrow Press
1997	<i>Annual Review of Jazz Studies 8 — Special Issue on Jazz Theory</i>	Scarecrow Press (as sole editor)
1996	<i>Charlie Parker and Thematic Improvisation</i>	Scarecrow Press
1986	<i>Enjoying Jazz</i>	Schirmer Books (out of print)

Articles

2008	Balancing Composition and Improvisation in James P. Johnson's "Carolina Shout," <i>Journal of Music Theory</i> 49/2 (Fall): 277-299.	
2008	Co-authored with five others, Report on Mannes Institute 2008, <i>Music Theory Online</i> 14.3 http://mto.societymusictheory.org/issues/mto.08.14.3/mto.08.14.3.mannes_2008.html	
2006	Charlie Parker as Composer, <i>Musica Oggi</i> 24: 28-43.	
2006	We Remember Clifford: Variation Technique at the Middleground, <i>Tijdschrift voor Muziektheorie</i> 11/1 (February): 1-8.	
2005	Constructing a Post-Modern-Jazz Pedagogy (co-authored with Robert Wason), <i>Jazzforschung/Jazz Research</i> 37 (December): 163-177.	

- 2005 Jazz Theory and Analysis: An Introduction and Brief Bibliography, *Zeitschrift der Gesellschaft für Musiktheorie*. 2. Jahrgang, Ausgabe 2 (on-line publication available at <http://www.gmth.de/www/zeitschrift.php>).
- 2004 From Fountain to Furious: Ellington's Development as Stride Pianist, *Musica Oggi* 23: 55-68.
- 2004 Review of Jeff Sultanof's Miles Davis, Birth of the Cool: Scores from the Original Parts, *Annual Review of Jazz Studies* 12: 213-218.
- 2003 Maria Schneider's "Hang Gliding": Aspects of Structure, *Tijdschrift voor Muziektheorie* 8/1 (February): 16-24.
- 2003 Review of Paul S. Machlin's Thomas Wright "Fats" Waller: Performances in Transcription 1927-1943, Vol. 10 of Music of the United States, *Music and Letters* 84/1 (February): 163-165.
- 2001 Prism on an Era: Scott DeVeaux's The Birth of Bebop, *Annual Review of Jazz Studies* 10: 269-290.
- 2001 Seven Steps to Heaven: A Species Approach to Twentieth-Century Analysis and Composition, *Perspectives of New Music* 38/1 (Winter, 2000): 129-168.
- 2000 Jazz Pianists of the 1920s and 1930s, *The Oxford Companion to Jazz*. Ed., Bill Kirchner.
- 2000 The Nature of Recomposition: Miles Davis and "Stella By Starlight," *Annual Review of Jazz Studies* 9: 77-92.
- 1998 Review of Elizabeth West Marvin's and Richard Hermann's Concert Music, Rock, and Jazz Since 1945 - Essays and Analytical studies, *Music Theory Spectrum* 20/1 (Spring): 141-151.
- 1997 Jazz Theory: An Overview, *Annual Review of Jazz Studies* 8: 1-17.
- 1994-95 Thomas Owens's Bebop: The Music and Its Players, *Annual Review of Jazz Studies* 7: 263-268.
- 1988 Jazz Harmony, A Syntactic Background, *Annual Review of Jazz Studies* 4: 9-30.
- 1987 Syntax in Music and Drama, *In Theory Only* 10/1-2 (August): 65-78.
- 1984 Horizons '84, Program VI, June 4, 1984, *Perspectives of New Music* 22/1-2: 514-515.

- 1978 Comment on Peter K. Winkler, "Toward a Theory of Popular Harmony," *In Theory Only* 4/5 (October): 36-38.
- 1978 Review of Beyond Schenkerism by Eugene Narmour, *Perspectives of New Music* 17/1 (Fall-Winter, 1978): 196-210.
- 1977 A Structural Model for Schoenberg's "Der verlorene Haufe," *In Theory Only* 3/3 (June, 1977): 4-22.
- 1977 Modes of Explanation in Analytical Discourse, *Perspectives of New Music* 15/2 (Spring-Summer): 174-193.
- 1976 Maury Yeston's The Stratification of Musical Rhythm, *In Theory Only* 2/5 (August): 13-26.
- 1976 The Linear Analysis of Chromaticism, *In Theory Only* 2/1 and 2 (April-May): 47-50.
- 1975 Aural Sketches: Chick Corea's "Where Have I Known You Before," *In Theory Only* 1/2 (May): 4-9.

APPENDIX D

PRELUDES AND FUGUES BY OTHER COMPOSERS

Complete Sets of Preludes and Fugues in All Diatonic Keys

Bach, J. S. (1685-1750)	<i>Well-Tempered Clavier, Vol. I</i>	1722
	<i>Well-Tempered Clavier, Vol. II</i>	1738-1742
Bell, Larry (b. 1952)	12 Preludes and Fugues, <i>Reminiscences and Reflections</i>	1993-1998
Bellak, Richard C. (b. 1945)	Fugal Dreams: Jazz Preludes and Fugues for Piano, 12	1977, 1985
Bentzon, Niels Viggo (1919-2000)	<i>Det tempererede klavier</i> : 13 volumes, each with 24 Preludes and Fugues	1964-1996
Diamond, David (1915-2005)	Preludes and Fugues, 52	1939-1940
Gál, Hans (1890-1987)	24 Preludes, 24 Fugues	1960, 1980
Hindemith, Paul (1895-1963)	<i>Ludus Tonalis</i>	1942
Huber, Hans (1852-1921)	Preludes and Fugues for four hands, 12	1890
Johnson, David (b. 1942)	Preludes and Fugues, 12	1995
Kapustin, Nikolai (b. 1937)	24 Preludes and Fugues	1997
Klengel, A. A. (1783-1852)	48 Canons and Fugues	1854
Madsen, Trygve (b. 1940)	24 Preludes and Fugues	1996
Novák (Zemek), Pavel (b. 1957)	Preludes and Fugues, 24	1990
Reizenstein, Franz (1911-1968)	Preludes and Fugues, 12	1955
Shchedrin, Rodion (b. 1932)	Preludes and Fugues, 24	1964-1970
Shostakovich, Dmitri (1906-1975)	Twenty-Four Preludes and Fugues	1950-1951
Slonimsky, Sergey M. (b. 1932)	Preludes and Fugues, 24	1995